

Sets in Order

35¢



First Night



Full Fledged Dancers



End of
Beginner Class

VOL. XI NO. 2

FEBRUARY, 1959

The Official Magazine of SQUARE DANCING



**Left
Footer's**

**one
step**



RALLY 'ROUND-

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who want your round
dancing to be easy and
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Square Dance Date Book

- Feb. 1—March of Dimes Dance
Grass Valley, Calif.
- Feb. 7—7th Ann. Round Dance Fest.
Mason Park, Houston, Texas
- Feb. 8—Palomar Assn. Dance
Oceanside, Calif.
- Feb. 13—Ann. Goldtown Jamboree
Wickenburg, Ariz.
- Feb. 14—2nd Annual Square-Up
Savannah, Ga.
- Feb. 14—Jamboree—Coliseum
Houston, Texas
- Feb. 20-22—"Dixie" Jamboree
St. George, Utah
- Feb. 20-22—12th Annual Valley of Sun Festival
Phoenix, Ariz.
- Feb. 21—So. Central Dist. Fest., Lawton, Okla.
- Feb. 21-23—Kross Roads Squar-Rama
Fresno, Calif.
- Feb. 23—10th Ann. March of Dimes Jamboree
Recreation Center, Burbank, Calif.
- Feb. 27-28—6th Ann. Azalea Trail Festival
Fort Whiting Audit., Mobile, Ga.
- Feb. 28—Midway Round-Up
Anniston, Ala.
- Mar. 14—Southwest Festival
Elk City, Okla.
- Mar. 15—South Coast Spring Hoedown
Sunny Hills, Fullerton, Calif.
- Mar. 20-22—6th Ann. Calif. Convention
Sacramento, Calif.
- Mar. 21—Merry Mixers Guest Caller Dance
Victoria, B.C., Canada
- Mar. 21—Annual Spring Round Dance Fest.
Emporia, Kansas
- Apr. 3-4—12th Ann. Aggie Haylofters Fest.
CSU Campus, Fort Collins, Colo.
- Apr. 4—Northwest Spring Festival
Enid, Okla.
- Apr. 4—5th Virginia Reelers Festival
Charlottesville, Va.
- Apr. 11—Alabama Jubilee
Birmingham, Ala.
- Apr. 11—Northeast Festival
Tulsa, Okla.
- Apr. 11—Kentuckiana Spring Festival
Ky. Fair & Exp. Ctr., Louisville, Ky.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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—Neil Barden, Lebanon, N.H.

A crisp new one dollar bill to Neil.

NEW CLUB ANNOUNCEMENT

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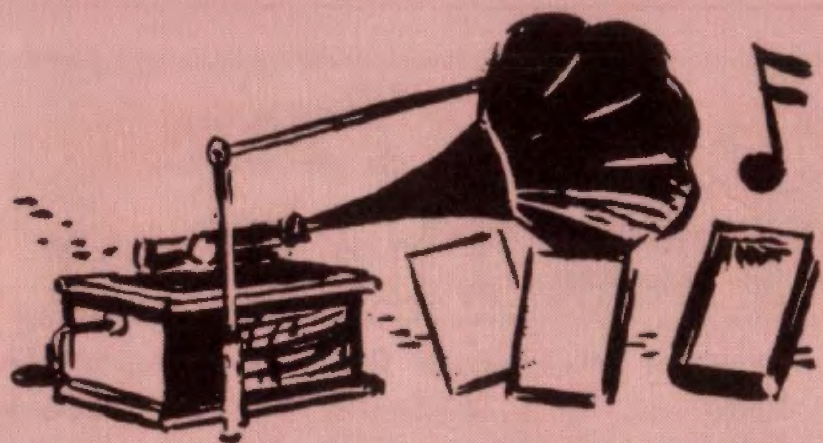
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From The Floor

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Our SIO sub dance went with a bang today. Had 15 sets of future "SETS" readers dancing from 2:30 'til 7:30 (Sunday). Two and three rounds were danced between the squares. The following callers from Pa. and Maryland participated to make it one of the friendliest dances we've ever held: Alan Ingram, Bill Scholl, Bill Morrell, Bob Lambert, Jack Carver, Bob Wedge, Charlie Dorfler, Bill Martz, Morris Scott, John Stum, Charles Eisenhauer, Lon Haley, Ramon Faust, Emory Charles and Tom Hoffman . . .

Tom Hoffman
Camp Hill, Pa.

Thank you Alan, Bill, Bill, Bob, Jack, Bob, Charlie, Bill, Morris, John, Charles, Lon, Ramon, Emory and Tom. Ed.

Dear Editor:

. . . The dancing season is now in full swing here. We have a number of new faces in our regular clubs and have a cracker-jack of a new beginner class. They are sharp as a whip and chuck full of enthusiasm — the type any instructor would be proud of. All in all, it looks as if we have a banner season in the making . . .

Jack and Na Stapleton
Detroit, Mich.

Congrats to you folks. Between teaching new dancers and writing new and wonderful round dances, you're a busy pair. Ed.

Dear Editor:

I have often wanted to write you and tell you how much we enjoy Sets in Order . . . Also, the year books are much appreciated. The articles on different basics and breaks, party games, dress designs, styling, etc., are so well-written and interesting that we read the book from cover to cover. Congratulations on doing a splendid job and a real service to those of us who either call or dance . . .

Edna Barnhart
Portland, Oregon

(More letters on page 38)



AS I SEE IT

bob osgood

February 1959

EVERY ONCE in a while on a trip or at one of our home dances we'll hit an unusually responsive group that just can't hold back when it comes to choruses of singing calls. Come to the "Who Married Dear Old Dad" part of "Old Fashioned Girl" and the bathtub baritones open up with a roar. The same thing happens on "My Pretty Girl," "It's Been A Long Long Time," "Poor Boy" and a bunch of others.

Somehow we can't help but feel that this natural expression of fun is a very important part of square dancing. The sound of many voices singing along with the dancing makes us think back to the time when the only form of dancing, the play parties, received their sole accompaniment from the singing rhymes of the participants. In those days, the words were also the cues for the action ("I left my brown jug downtown" was a signal to circle to the left in one particular game). Today's dancers let the caller have his say and then come in harmlessly on the chorus that is devoid of instruction.

We remember one gathering on our first cross-country tour a dozen years ago where the caller would start out on a singing call like "My Pretty Girl" and before he had finished "first couple promenade" everyone had picked up the words and were singing full blast. He couldn't stop them if he'd wanted. Eventually he'd had enough so he stepped down from the mike for a coke-break but the dancers just kept rolling alone until the music stopped. They didn't even need a caller and if one had wanted to change the pattern a little he'd have had a fat chance with that gang. Too much of this and there'd be no need for a caller at all.

One thing we most enjoy about square dance camps is the song fest that usually ends the day. Some club groups add a bit of community

singing to their evening's fun and singing together seems to have a mellowing effect after a fast fun-filled evening. Seldom is a leader necessary at these impromptu sessions although occasionally someone will step up to the piano or one of the members may bring a Mitch Miller community sing record album along for the purpose.

One of our good friends, Marg Hendry up in Canada, has furnished the accompaniment for community singing for a good number of years and she told us last summer that as time has gone on she's consistently had to drop the key lower and lower for some of the old standards just because people aren't singing as much as they used to.

In this kind of vocalizing, you don't have to "sing good, as long as you sing loud!" Perhaps in the natural setting of our clubs the folk songs of America will join with our American folk dance in bringing pleasure to many.



Signs of the Time\$

WITH THE nation's business outlook focused squarely on a more and more devalued dollar and with movie seats in the larger cities selling for \$1.75 and \$2.00, the biggest entertainment-recreation dollar value continues to be square dancing. From a newspaper survey of all part of the country the average evening of allemanding costs from \$1.00 to \$1.50 *per couple*. And this tab often includes refreshments (probably every bit as good as those you'd pay another dollar or so per couple for at the local Expresso house).

Convention Talk

GOOD NEWS for Bud Dixon, president of the Annual Square Dance Convention Committee and his crew; Chicago, one of the hottest square dance spots in the nation may soon be a contender for the function in the near future. Chicago's 34 million dollar Exposition Center is slated for completion in time for the 1960 political conventions. Located on the lake front this building will, we understand, be just about perfect for square dance convention needs. Half a hundred caucus rooms varying in size up to 60 by 90 feet could house all the workshops, panels and planning sessions in sound-proof comfort. The air-conditioned hall is three blocks long and will hold a seated audience of 21,000. If the sound and floor surface equal the other features Chicago could certainly be a spot for 1961 or '62.

We understand that Miami, with a beautiful new convention hall and Los Angeles with its soon-to-be-completed sports arena may submit bids before long. We also predict that our neighbors in Canada may wish to play host to the affair one of these days.

Doesn't Rain But It Pours, Dept.

A MAJOR PROBLEM each month with us here at Sets in Order is deciding on a cover for the next issue. Occasionally (but rarely) we manage to accumulate several covers and get just that much ahead. However, usually when we come down to the wire and everything else is completed, someone has to innocently pipe up and ask: "What're we running up front this time?"

This is always a rather disturbing question especially when there's very little time and the ideas that come out are usually ones that require a Norman Rockwell or an artist of similar talents. "Why don't we do one with a couple running out of their car to the square dance hall, and it's raining, and she has on a real fancy square dance dress with a transparent raincoat over it and is carrying her ballet slippers, and is barefoot and he's running along beside her holding an umbrella over her head." . . . or "Because it's February and all, how about a big heart for Valentines' and pictures of Washington and Lincoln because it's their birthdays?" . . . or "Why don't we just leave it blank this issue and send everyone a pencil and tell them to draw their own cover

and then maybe give a prize for the best one?"

Somehow, out of all this comes a cover idea we all like and one simple enough to whip into shape in the time remaining. Some of the covers we like the best just sort of grew in this manner.

Then, there's always the time when we have too many covers. Take last month for example. We'd run a Christmas cover by Hans Schwitzke over in Germany in December and we decided to run his "outerspace square dance" on the front of the January issue. January was just safely tucked-in at the printers when along comes another January cover from Hans. Oh well, that's the way it goes. Here, at any rate is the way Vol. XI, No. 1 might have looked.



(above) January Cover that never was

S. D. Classified

UNDER the heading "It's Not a Fad" and "Square Dancing Arrives," a piece in the Highland Park (Calif.) Herald says that, "For the first time in history, the general public will soon be able to find the subject 'Square Dancing,' under the heading of 'Dancing' in the index of the Yellow Classified Telephone Directory."

As the article put it, the classified heading supervisor became convinced that square dancing is here to stay — not a "craze" or "fad," when he was shown that there were more than 130,000 people square dancing in the Los Angeles area alone. Classified directories in other cities please take note.

Operation New Dancer

AS SQUARE DANCING has progressed over the years and as Sets in Order has grown along with it we've suddenly awakened to the fact that recently we've almost ignored the new caller and the new dancer. To make amends we're going back to the very beginnings in this issue and we're starting at the one-plus-one-equals-two stage, the one-night-stands of square dancing.

It wasn't so long ago that all square dances were one-night-stands. Each dance would attract newcomers or folks who hadn't danced for so long that they had to start from scratch. Only in the last ten or twelve years did things get so complicated that it became necessary to attend classes in order to learn how to dance.

It isn't possible any more for a non-dancer to just jump in with an experienced group, and manage to keep up. Still it remains that the best salesman for square dancing is square dancing itself. And so, the importance of the one-night-stand is emphasized.

To the majority of organizations sponsoring "an evening of square dancing" a "country square dance" or (woe is us) a "barn dance," the primary purpose is to provide the members and guests with an evening's entertainment and participation pleasure.

To us, an invitation to call for one of these affairs is an opportunity to prove to quite a few people that square dancing *can be fun* and hope that some of them will sometime join some class somewhere and become a part of this hobby.

In between the organization's idea of fun and our feeling of responsibility, lie several points that are important to us before we'll accept the assignment. First, it's necessary to know that we'll have the opportunity to do a good job. The place where the dance is to be held must provide a good square dancing atmosphere. There must be adequate room, a satisfactory floor and good conditions for sound. Second, we must be able to control the program.

It's one thing to have a full evening of square dancing. It's another when you find that square dancing is sharing the evening with half a dozen other activities. Even mixing a program of ballroom dancing with the squares is providing a barrier that may take away some of the effectiveness of the evening.

It's not too difficult to just entertain a group

with relay races, contests, and games for an allotted two or three hours but there is nothing more satisfying than knowing that you are starting these folks along the path of a truly wonderful hobby with an honest-to-goodness taste of square dancing.

On the pages that follow and in the workshop of this issue are dances and plans for a typical one-night-stand. Encouraging new dancers to join the activity is everybody's privilege, and everybody's responsibility.

A Guide for Dancers

HERE are some thoughts we once compiled for experienced dancers who have been asked to help out with a group of newcomers in their first hours of square dancing:

This evening you are to spend with potential new square dancers is going to be one of the most rewarding in your entire square dancing experience. Your attitude and the way you act can do a great deal to encourage these folks into becoming a permanent part of this hobby, which we all consider to be the most friendly in the world. Whether it is friendly or not depends on *you*.

During the dance there will be only one caller or teacher at the microphone. Giving him your complete attention will underline the importance of *listening*. Your caller knows his business, and this will be *his* show and no matter how unselfish the intent, any independent teaching, demonstrating or clowning on the part of the helpers will only detract from the job the caller is trying to do. Of course all these movements will sound so simple to you and undoubtedly you could show any one person all these things a great deal faster, but the caller's task is not aimed at individuals. He has the entire crowd to impress. The greatest help you can give is your attention and being *in the right place at the right time*.

Those extra twirls and flourishes may be fun for you to do but for the beginner, to whom every bit of this is new and confusing, the extras can come later. It won't be easy to stay behind the caller when he has to stretch his timing for the slower newcomers but it is important and you can do it if you try.

Don't be impatient. Remember *you, too, were once a beginner*. Your reward will come at the end of the evening when you see the eyes light up and you hear the enthusiastic: "This is the greatest evening I've ever had!"

HERE'S A SAMPLE PROGRAM FOR A ONE NIGHT STAND

Even with several thousand callers actively coaching newcomers in the intricacies of square dancing it's a good bet that no two use exactly the same method of presentation. We've had quite a few requests for this type of material so here is the plan I've used successfully for a good number of years. With music going on in the background during the walkthroughs to disguise the teaching and with the evening broken up into regular "tips" the first timers get quite a realistic taste of square dancing. Bob Osgood—Editor

YOUR ONE-NIGHT STAND may be of the typical variety where you assume no one knows how to square dance or, it may be an exciter dance where experienced square dancers bring their non-dancing friends and dance along with them. Whichever it may be, the tentative program is basically the same. Only the number of dances you are able to cover in an evening will change.

Preparation of the dance is important from the caller's standpoint. Try to have your sound equipment set up, records laid out, and your program where you can refer to it 15 minutes before dance time. If it is your responsibility, be sure that a welcoming committee is at the door ready to greet the newcomers and that someone is at a table all set to sign folks in and provide them with easily readable name badges.

Starting on time is important, if at all possible. Beginning with an ice-breaker usually provides activity for the folks who are on time, and it allows an additional period for more to arrive before starting in the square dancing portion of the evening.

Start in one big circle. (The big circle idea is one of the best attention getters there is. If one circle is too large for the hall, use some *controlled* method to make a second circle inside of the first: "Everyone with a birthday in January, February or March take your partner into the center and make another circle." In

this way you get exactly the size you want. You simply add April if you want more after you see how the sizes balance out.)

This is no place for a lengthy speech. The folks came here to dance, so let's start in. "Men, your partner is on your right side — if you're lucky; there, that's better. Now, keep her hand and release everyone else's and you and your partner turn to face to the right so that one couple is directly behind the next — ladies on the outside; men in the middle.

"Now, you're going to walk forward four steps; girls starting on their right foot and men on their left. Ready: Walk — two — three — stop. Now, turn to face your partner. You're going to walk away from each other; men backing into the center and the ladies backing toward the wall. Take short steps so that you won't bump into a wall or into someone else in the next circle. Ready: Walk away — two — three — stop. Now, face diagonally just a little bit toward your right to a new partner. You're going to walk up to that person and then, passing right shoulders, go back-to-back, in a do sa do. Ready: Walk forward — two and you do sa do, walk back-to-back, it's all the way 'round. Now keep that girl; she's your new partner; take her hand and let's try it again:

"Walk—two—three—face partner

Walk away—two—three—face diagonally right

Walk to the next and you do sa do

Go back to back, all the way 'round

Keep that girl and get ready to start."

For music you may use any good hoedown that will establish the sound pattern for the evening. If you have *skippers* or *hoppers* you'll notice them here and be able to help them during the early part of the program. The music will tend to make the dancers glide rather than walk, and you'll find it wise to cue completely for the first four or five times depending on how well the dancers progress;

then switch to occasional cues, and by the last part of the record omit the cues altogether.

(Time to this point: approximately six minutes. Movements taught: Walk forward and back and do sa do.)

In a circle (or two, depending on size): With hoedown music going on softly in the background teach the basic movements that you will use during the balance of the evening: "In square dancing there are two important things to listen for:

"#1 is the caller's voice. He's the quarter-back and will give you the directions or 'plays' that you are to follow.

"#2 is the music. (Turn up music volume.)

"Now stick your right foot out into the center and with your heel down, tap your toe to the beat (count on phrase) 1-2-3-4 with hands joined circle to the left. 1-2-3-4-5 now circle to the right go 1-2-3-4-5 now all to the center go 1-2-3 and you back right out 2-3-4." (Of course you allow the full four or eight beats but by cueing early, your words take the place of numbers and you are able to change directions in time for the one count.)

"Now, face your partner. Passing right shoulders go back-to-back — now turn your back on your partner to face your *corner* and passing right shoulders go back-to-back in a do sa do. Face your partner. Then men bow and the ladies curtsey — honor your partner. Face your corner — honor your corner. Now let's try it all again. Join hands and circle left" (etc. Mix the figures up a bit but repeat them all.)



"Now face your partner — girls stay there — men take one side step to the left into the middle. Now men take one short step forward. You should be standing right next to your partner facing in opposite directions — right side to right side. Men, reach around your partner's waist with your right hand. With your left hand hold her right. Ladies, put your left hand where his right muscle *should* be.

Now, stay in the same place and just walk forward around each other to the time of the music. This is called swinging. Put your ladies on the right; join hands and circle to the left" (repeat swing).



"Just one more thing. In your circle, facing the center of the hall, drop hands. Men, reach across in front of your partner and join right hands with the man's palm up and the lady's palm down. Now, join left hands underneath the rights. This is called promenade position. In couples, face to the right and promenade to the beat of the music around the circle."

(Time to this point approximately 11 minutes. Movements covered: Circle left and right — go forward and back — Do Sa Do — honors — identify corner and partner — swing and promenade.)

From a promenade: "Promenade in single file, put the ladies in front, go Indian style. Now, the men turn back and swing that girl behind you. Keep that girl as a partner and promenade her." (Repeat single file and swing a couple of times.) "Keep the partner you have and move forward or back to promenade four with another couple. Join elbows in lines of four, keep that four and move up or back to promenade with another four. Now promenade eight. Keep your eight together. The ends of each line of eight come forward and join hands in a circle of eight and circle to the left. Now, stop right there, keep your partner's hand, drop the others. Facing the center of the circle each couple get your back parallel to a different wall in the hall. Standing close to your partner with your elbows hooked, extend your free arm straight out to the side, not on a slant, but right out through your shoulder blades. Now, without moving your arms, move your whole self forward until your fingertips barely touch your corner. *Now, you're a square!*

"Couple with their back to the caller and the music is number one. Number one bow to your partner. Couple number two is to the

right of number one. Number two swing your partner. Couple number three is facing me. Number three do sa do your partner. Number four, you're what's left. Number four honor your partner; now give her a swing."

Square drill: "Number one bow and swing and promenade the outside ring." (repeat for two, three and four) "One and three go forward and back, two and four do the same. One and three join hands in the center and circle four to the left in the center until you're straight." (repeat for sides)

Square #1

SIDES ARCH

Honor your partner, honor your corner
Head couples 1 and 3 go forward and back
Forward again, take two hands with your
opposite and make an arch
Side ladies, 2 and 4, tunnel through the
arch and swing that opposite man.
Now leave that man and tunnel back and
swing your own
Everybody swing your own
Now join hands and circle to the left
Swing your partner and promenade home
Repeat for side couples, 2 and 4.
Honor your partner, and your corner
Wave to the girl across the hall
Keeno boys, that's it, that's all!

Square #2

WALKTHRU TO HOEDOWN MUSIC

Head men, one and three, trade places
Side men, 2 and 4, trade places
All join hands, but don't go anywhere.
Honor your corner lady, honor your partners all
Swing your corner lady and promenade the hall.
You promenade just half way 'round to the man's
original home.
Repeat a time or two, then stop and girls
move back to starting position.

LIFE ON THE OCEAN WAVE

Record: Globe 5007
Oh, the head two men cross over
And by that lady stand
The side two men cross over
And all join hands.
Honor your corner lady
Honor your partners all
Swing your corner lady
And promenade the hall.
You promenade just half way 'round
To the man's original home.

Repeat 3 more times then end with honors.

"You folks are wonderful. In just a few minutes you've done one round dance and two squares. Congratulations! Now thank your partner and take 5 minutes rest."

(Time to this point approximately 26 minutes. Additional movements covered—positions in a square, heads, sides, home.)

From this point on just play the rest of the evening the way it feels. If the group seems to be catching on quite rapidly, move into new material that much faster. If there seems to be a little trouble, spend that much more time on each dance with slight variations to keep things interesting to be sure that folks are listening.

The result you hope to accomplish by the end of the evening is to have each man say to his wife or partner: "You know, I'm not so dumb after all. I think I could keep up with this sort of thing. Let's give square dancing a try."

For the balance of the evening try to keep partners mixed. Avoid giving the appearance of teaching, but make it appear that the folks already know these things and you're simply announcing them. For this first night put them into squares by promenading (one couple, two, four then circle eight) thus eliminating lengthy and sometimes embarrassing lulls to fill squares on the floor. After a couple of evenings, dancers become fairly good at getting their own squares up but usually not the first evening. Here is how the balance of an evening's program might be set up:

In a circle to start: GKW Mixer (modified)
Squares: Bird and 7 Hands, Divide the Ring
Five Minute Break

Grand March (from lines of eight go into squares)
Squares: Forward Three, Texas Star and
Boomps a Daisy
Five Minute Break

In a circle to start: Do Sa Do Mixer
Squares: Forward Six and Solomon Levi
Five Minute Break

In a circle to start: Drill all fundamentals to music
Squares: Forward Four-Six-Eight, Arkansas
Traveler
Five Minute Break

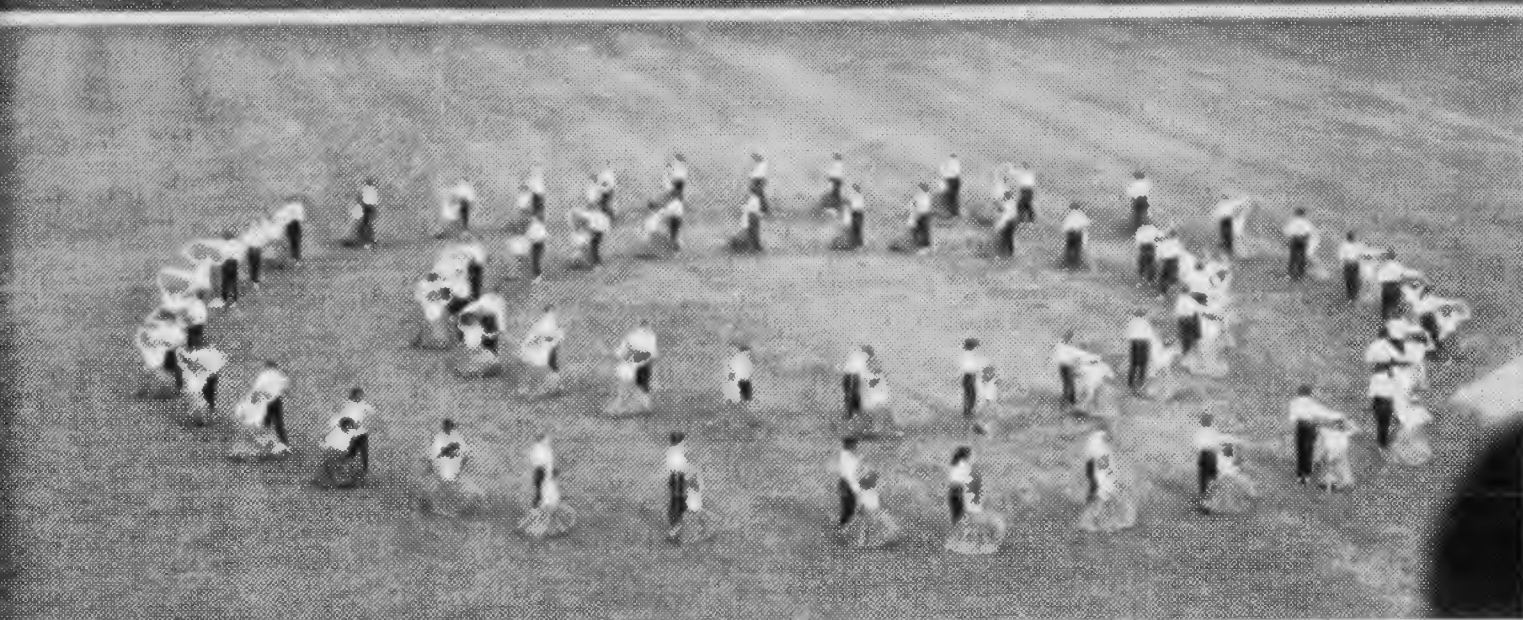
In a circle to start: Oklahoma Mixer
Squares: Missouri Hoedown and Hash review
of all dances done tonight.
Good Night.

The calls in the program above are all simple ones found in many old collections. For your convenience all except the Grand March may be found in the Workshop (pg. 30). For the Grand March, use any lively tune. Follow the general pattern and have the dancers come down the hall in couples, then in fours and finally eights. Each line of eight forms a square. Editor



While the St. Louis Cardinals were resting during a game at Busch Stadium, 120 Girl Scouts whirled on to the field doing a jazzy Dixieland Two-Step, followed by Lili Marlene and then a polka in a huge wheel formation. Their last number, a peppy Got a Match, had the 23,000 spectators in the ball park tapping and clapping. Here you see them taking their bows.

Photo by Harold Ferman



See the stork at upper right? He heralded the birth of T N T Squares at North Tonawanda, N.Y. This was a group which had danced to records, graduated to a "live" caller 4 years ago and then decided recently to become a club. This picture marks the auspicious occasion. These smiling folks are among the proud "parents": from L. to R., Presidents LeVerne & Doris Reilly; Vice-Presidents Monica & Herb Seitz.



"There they go in a Cotton-Eyed Joe"! It's James DeVeau and his partner, Mrs. Tom Adams, both of Austin, Texas. Mr. DeVeau, 74 years young, and Mrs. Adams have traveled Texas for civic organizations, P.T.A.'s, church benefits, hospitals, homes for the aged, childrens' homes, army camps and have also appeared on T.V. and at 3 Governor's Inaugural Square Dance Balls. The picture tells why this lively pair is so popular and in such demand.

HOMES FOR SQUARE DANCING Part III

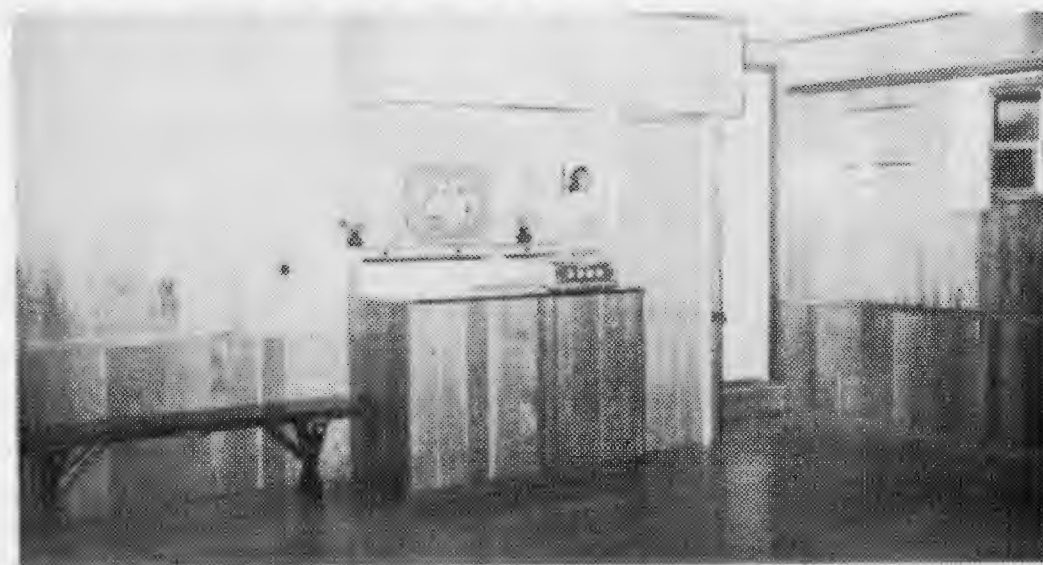
MOST square dance homes are the result of the dreams of callers who have been plagued by inadequate dance facilities and have decided to take the matter into their own hands. Such was the case with Jim and Ginny Brooks, near Seattle, Wash., who, with a growing family, had to consolidate their busy schedule or give up either the dancing or the school teaching. They went to work on the former.

A facility famous in the area was a doctor's huge barn. Jim and Ginny used to gaze admiringly at the square dance "atmosphere" presented by the large arching rafters that covered the pillar-less expanse. They knew that should their dream of a square dance hall ever materialize, it should look like the hayloft of a barn.

When they mentioned this dream to Joe Lang of Denver, builder of what was probably the first "Hayloft" in the country for square and round dancing, he offered them the benefit of his experience. The Langs also insisted it be called The Hayloft.

During their treks around the Seattle area, the Brooks' kept on the alert for a piece of suitable property and found such a parcel on a commanding hilltop midway between Everett and Seattle, just a block off Highway 99. Arrangements were made and the foundation poured in August, 1952.

The design was worked out by Jim and Ginny and included a dance area, 38' x 72'; a cloak room; dual-purpose kitchen; rest-rooms; and an apartment for the Brooks' and their 2 children. Assets of the Hayloft are its beautiful maple floor, ample ventilation and large volume of air encompassed by the laminated wooden rafters spanning the floor without posts, good sound and a truly square dance "atmosphere."



The garage-turned-square-dance-home by the Kiehls. Note the lovely paneling and the counter for holding the record player. Photo by Norm Olson

Kiehl Square Dance Home, near Bath, Ohio

The Square Dance Home is becoming one of the finest features in the community life of many areas. It is a gathering place for the friendliest people in town where many evenings are spent in fun, with just the right amount of exercise.

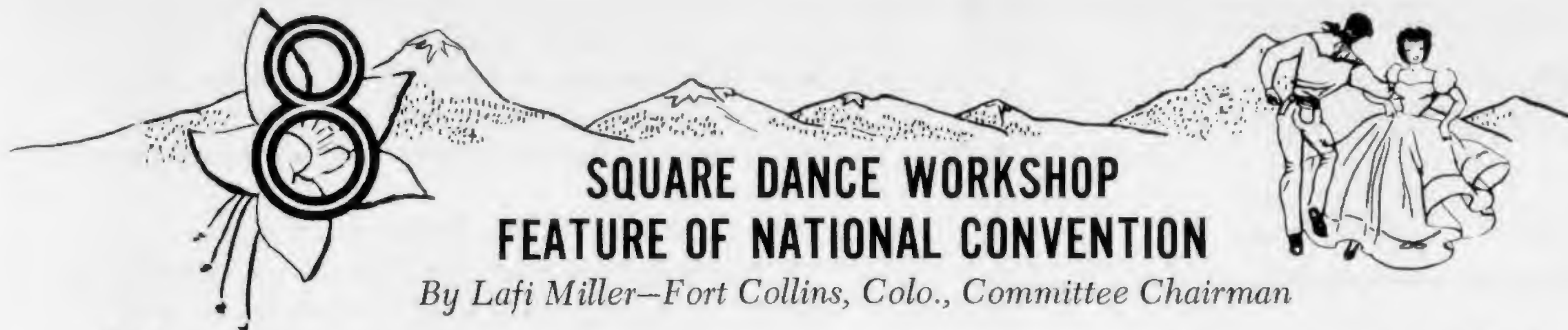
New homes built by seasoned square dancers are usually designed around a square dance area comprising the living room or the recreation room, or an unusually large cellar. Drastic remodeling in a home already built also produces fine dancing areas. One of the best examples of such remodeling is in the home of Floyd and Lucille Kiehl situated in the wooded hills of Iradale, near Bath, Ohio.

Floyd is an engineer and a fine craftsman in every respect. He converted the 24' x 24' garage of his new home to a beautiful and highly satisfactory square dance recreation room, then built a new garage adjoining. The design and all of the work were done by the Kiehls. Two outstanding features of the room are the table-height corner fireplace and the counter holding the record player, which pulls out from the wall to expose the laundry area on non-square-dancing days.

The kitchen is adjacent to the square dance room and the living room just beyond that, so the home is ideal for dancing, eating and talking, which are, after all, the chief occupations of the square dance world.

—Hugh Macey

Brooks' Hayloft, a truly beautiful Home for Dancing. The authentic western lighting fixtures were made by Glenn Anderson, square dancer and resident of Santa Barbara, California. Photo by Bob Platte



SQUARE DANCE WORKSHOP FEATURE OF NATIONAL CONVENTION

By Lafi Miller—Fort Collins, Colo., Committee Chairman

MEMBERS of the Square Dance Workshop Committee for the Eighth National Square Dance Convention in Denver, May 28-30, are mapping plans for a different and unique Convention Workshop program. This is in accordance with the over-all planning for this year's convention to offer interesting innovations. Each workshop will feature specific subjects, details of which are noted below. New and valuable material will be offered and instruction and assistance will be available. There will be lots of fun and dancing, too.

In a program of this type, all of the subjects in the square dance field cannot be covered and the talents of all the national leaders cannot be utilized at a single convention. However, if the enthusiastic response to this type of workshop program is indicative of its success, then succeeding convention square dance workshops can highlight other subjects and national leaders, thus utilizing the great variety of talent from which to draw.

In keeping with this year's convention theme, "A Rush to the Rockies," the 14 hours of workshops have been given appropriate titles for specified subjects, as follows:

East Meets West for Comfortable Dancing — Dance courtesies; comfortable dance styling; instilling desire to learn and improve dancing.

Fun in the Rockies — Proper use of gimmicks and fun ideas.

Out of the Chute into the Arena — Teaching and calling techniques; help for new dancers "coming out."

Climbing the Peaks—Comfortable dance styling (this a daily lead-in); standards of dance movements; programming and additional teaching techniques.

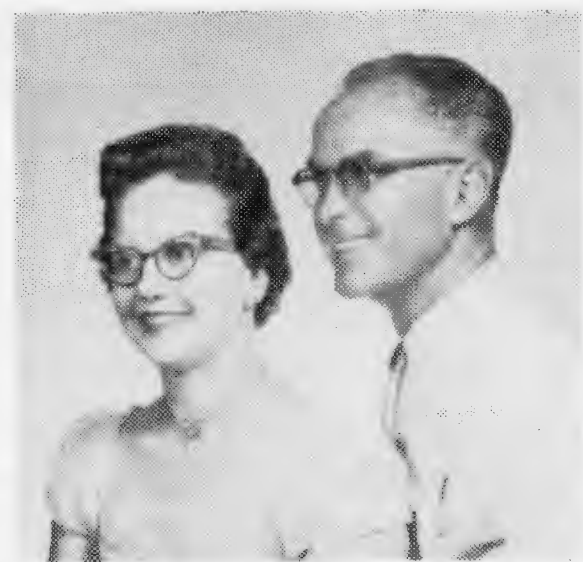
Gold Nuggets of Square Dancing — New fun with old dances; fun dances and gimmicks.

Top Brands of Variety—Value and use of variety in dances and music.

Stake Your Claim on the Future of Square

Dancing — Lead-in with comfortable dance styling; dances that teach timing & rhythm.
Rounding Up Square Dancers — Presenting rounds to square dancers.

Trail's End of Square Dancing—Tentatively, a summary of highlights of workshops given.



Jo and Lafi
Miller

NATIONAL CONVENTION NOTES

The After Party at the National Convention in Denver on May 29, will be an official rodeo! Called the Midnight Rodeo, it will have prizes, with the best stock, performers and clowns in the business. As the title implies, it will begin at midnight and will be held at the Jefferson County Fairgrounds. The \$3.50 per person admission price includes square dancing and a chuck-wagon meal as well as the "thrills and spills" of a real rodeo.

* * *

Chuck Jones will be imported from Hollywood to narrate the Convention Pageant. Readers of Sets in Order are acquainted with Chuck's whimsies thru his monthly Note Book in its pages; theatre-goers are even better acquainted with his cartoon work for Warner Brothers' Studios.

* * *

Rock Island Lines are offering Rocky Mountain Rocket train service for Convention-goers. They have secured accommodations at the Shirley Savoy Hotel. Reservations must be in by March 30, so for further info write Convention Headquarters, 314 - 14th St., Denver, Colo., and join the train-riders.

Chuck Jones' NOTE BOOK

DEAR BOB,



High Level Dancer
Enjoying Solitude

Mm — let's see now — "Beginners" — that's the subject for the month is it? It's a nice subject, one that we should all be able to share and yet — just as it seems inconceivable that some adults could ever have been babies—most admirals for instance — it is also evident that some "High-Level" dancers never were intermediate dancers, much less beginners. They just appeared on earth in the full-blown beauty of absolute knowledge. I say they were never beginners because anybody who ever was a beginner would have some degree of sympathy for other beginners — just as ex-babies always tend to remember that babies are not as hep on the quantum theory or two-part harmony or even the adroit handling of safety pins as the rest of us.

Some of my best frie . . . I mean some of the people I have occasion to know best are "High-Level" dancers and I have nothing but respect for the term, nevertheless for the purposes of this article I'm going to substitute "experienced" dancer. "High-level" indicates that you're on top while "experienced" simply means you've been around, the "experienced" dancer doesn't know where he's going; he just knows he's having fun.

So it seems to me that the basic responsibility for all of us toward our friend the beginner is to get him into the "experienced" category. If we, the callers and dancers, take this responsibility seriously he will from that time forth be well equipped to move around in our marvelous square dance world with confidence and pleasure.

Perhaps the term "beginner" is too advanced to start with. "Pre-beginner" might be better because there is usually a wife who is willing to try square-dancing ("beginner") and a husband who doesn't ("pre-beginner"). If the husband cannot be pried away from his . . . well, whatever he's glued to: television set,

bowling ball, bottle, book . . . then we really have little chance to help out his wife. Personally, I was a "pre-pre-beginner," I not only didn't want to dance myself; I didn't want my wife to either.

Arouse interest in both husband and wife.

It is my opinion that it is "dance" in "square-dance" that frightens most husbands — they have probably been designated as "squares" before and it holds no fears for them but the word "dance" in any connotation is likely to arouse the jack-rabbit in most men, their whiskers wiggle at the sound of it, their noses twitch and they take off for the underbrush without tarrying around to find out what it's all about. Even men who were inveterate slickers at college proms tend to get skittish in their early-middle years when the possibility of public humiliation or awkwardness looms near. Stepping on your girl's toes is quite a different thing than trodding on your wife's — even though they are the same toes. Most men do not really believe they can be graceful.

Play down the "dancing" side at the beginning, accent the fun, the girls and the social aspect. Later on, when they have learned to love square dancing they can be gently and gracefully eased into dancing rhythmically.

(We're speaking of the men here, of course.)

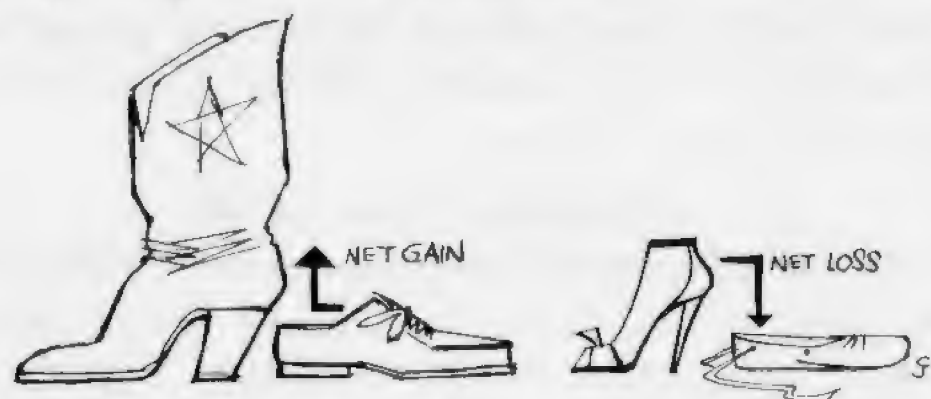
I believe that everyone who square dances owes it to himself and to the activity to participate sometime in the formation of a beginners group. This is not only a responsibility but a privilege and — I think you will find — a revelation. It is a startling thing when you have been dancing several years to re-live the astonishing enthusiasm and starry-eyed wonder of those first dances. There is a freshness, a vitality, a wonderful excitement in the world of the beginner. I don't believe that all beginners tend to hop and skip because they think it is the thing to do; I think they do it because they cannot help themselves. It is the job of the caller and his helpers to channelize this enthusiasm without diluting it.



Don't Over-dress

It is only selfish on your part to want to help form a beginners' group because you will be the major beneficiary.

The way you dress can be a decisive factor in arousing interest in the beginner. It seems to me that the correct outfit is that which is typical of an average scheduled dance in your particular area — not special occasion or party dress. It is sometimes useful to point out that it is not easy to build and maintain a bay-window in a pair of frontier pants and that square dancing a few times a month will tend to keep that bay-window under control. The fact that cowboy boots increase a man's stature by a couple of inches and that ballet slippers reduce a girl's height in a like manner may be an appealing point to a short man or a tall girl — and personal vanity is not unknown — even among "High-Level" dancers.



Dress in clean, freshly-pressed *typical* costumes.

It is my opinion that beginning groups can often more easily be brought into being by appealing to an existing group relationship. If people already have something in common—same business, same neighborhood, same age level, same PTA, same women's club, same fraternal organization, same church or just same prejudices against square dancing it may serve as a means to get them out; the "...we got old George to come and you know what a stick-in-the-sofa *he* is...how about you and Mary Anne coming along too" technique.

It probably took ingenuity on somebody's part to get you started in square dancing, so

The initial impact may be the most important, first impressions *must* be pleasant and friendly. A small group of easy-going people serving as greeters and signer-uppers will get a class off to a very nice start. I think it imperative that the new-comers be able to associate these greeters as associates—there should never be any confusion in the beginner's eyes between the dancer — experienced or inexperienced — and the caller, who must be constantly identified as the teacher.

When you help out at a beginners' class always maintain your identification with the student — not the caller/teacher. You are not there to teach; you are there to help the beginner understand — but above all you are one with all dancers — experienced or beginner.

There are hundreds of things that can be said on the subject and my comments are only meant as reminders to other dancer-helpers and to me. My final word at this time is directed to the caller. I'll preface this by saying that I once hankered to be a cowboy and forthwith volunteered my services to a nearby ranch. I was ten years old. The man who interviewed me — he ran mainly to callouses and bows (he was not only bow-legged but bow-armed too) — asked about my experience on horse-back. I confessed that I had yet to fork my first cayuse but I was willing. Where-upon he dredged up an ancient cowboy joke and suggested then that the best procedure would be to get me a nice fresh unriden horse and let us learn together. I knew there was something irrational about this man's suggestion but I could not pin-point it so I withdrew from the premises and reluctantly returned to less glamorous pastimes. Either the horse or the rider had better have experience:

My suggestions to the caller who would become a teacher are these: Remember that a good practitioner in any line must *become* a good teacher. Do not go in blindly or unprepared; yours is the heaviest responsibility of all. Even though it means traveling, attend, if you can, classes conducted by an established teacher in the field. Act as a helper on the floor and learn through the reactions of the class. Make notes if you need to, but do not attempt to analyze at the time; simply respond with the students. Secondly, bone up on the history and lore of square dancing; learn something of the origins of square dance terms. There is no better teaching technique. Third, be certain that you are well versed in the fundamentals of square-dancing as practised in your area.

The future of American square-dancing is in your hands. We all hope you guard it carefully.

Happy dancing, everyone, from the world's oldest beginner.

Chuck Jones

HELLO!

For Your Square Dance Club

Theme Party A SQUARE DANCE MARDI GRAS



MARDI GRAS! It suggests all-out gayety and merry-making; conjures up visions of jostling crowds, colorful costumes, music and laughter. A perfect description of a square dance party? Right.

Decorate Your Hall

Twist colored crepe paper streamers. Fasten them at the center of the ceiling and lead them on out to the walls. Colors? Let your imagination be your guide but don't be too pastel. At the confluence of the streamers in the middle of the ceiling hang a great clutch of colored balloons which may be released at a given signal during the evening to drift gently down over the dancers. It is possible to buy a contraption called a "Balloon Shower" at party shops. This is a great thin plastic bag filled with balloons. An opening at the bottom is fastened with two strings which, when pulled, let the balloons out. Failing the party shop,

the plastic bag can be home-made with a drawstring around the opening at the bottom. Just be sure it will stay discreetly closed until wanted and then, when wanted, will open on schedule. Practice a time or two.

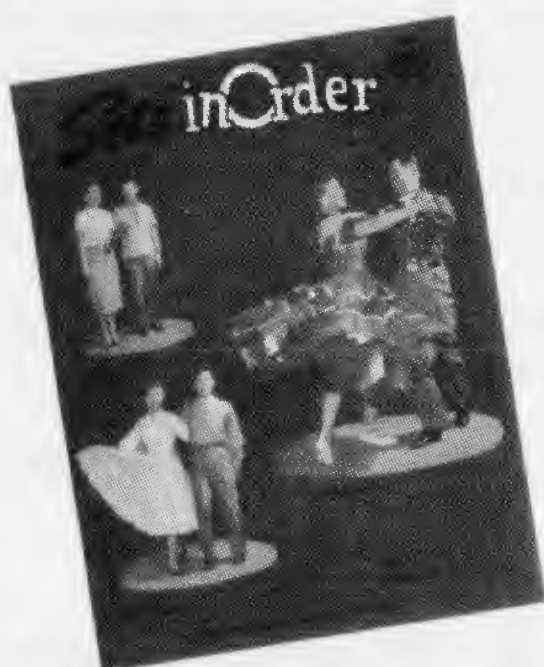
Banners on the walls may announce, "Welcome to the Mardi Gras" in bold letters. Make them out of shelf paper or brown paper rolls, lettered in bright colors. Hang a few serpentine streamers around, too.

Decorate Your Table

Use shelf paper for your basic "table cloth" on long tables. Lay a strip of gaily colored crepe paper down the middle. For centerpieces, cut 5" squares of styrofoam. Into each insert two wooden sticks at an angle away from each other. They should be about skewer size but 12" or 14" in length. Top them with a crown and mask cut and formed from heavy, shiny paper in varied colors. (Left-over Christmas wrappings will do if they are heavy enough.) Drape strands of serpentine over the whole and set at intervals down the table.

For Your Refreshments

Mardi Gras calls to mind New Orleans, where the "original" is held each February; New Orleans was settled by the French, so



ON THE COVER

The great thrills of the newcomer to square dancing as each new phase of the hobby is unfolded is the subject for our February cover. Our newcomers, Mary and Don Lewis, relive their first night, their class fun and, finally, club dancing.

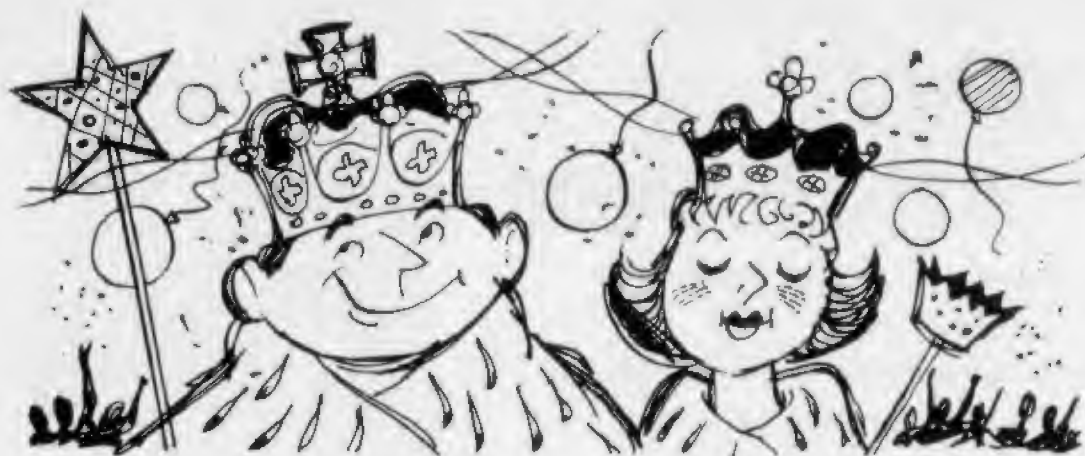
why not follow thru by serving French pastries? Or "petit fours," little square iced cakes? Or cup-cakes with vari-colored icing?

Wear a Costume

This is almost as good as Hallowe'en for coming out in gay, mad costumes—and masks, of a certainty. How about being a Harem Girl, starting with a swim-suit as a base? Or a Dutch Girl or Boy? Or a Witch Doctor? Or a Cave Man? Or Auntie Mame? Or a black-toothed Mountain Gal? The ladies can decorate plain masks with silver lace or stars, etc. Give small prizes for the best get-ups.

Have Some Gimmicks

Every good Square Dance Mardi Gras should have its King and Queen. Why not choose some couple who have particularly contributed to the club's welfare — and do it ahead of time, without their knowledge? It can be the secret of the club's officers. Then, at the appropriate time, they can be singled out of the crowd, draped in their robes and led to the front of the hall to be "crowned." Arm the dancers with confetti and let them pelt the "reigning" couple on their march down the hall. (The janitor always likes this.)



Make royal robes from dark red or purple cambric. Add "ermine" collars of white cambric painted with black spots. Crowns can be cut from heavy gilt paper and lined with red paper. Check your encyclopedia for designs.

Scepters, presented at the "coronation," can be made from wooden dowels sprayed with gilt paint or wrapped with gold ribbon. Top them with a gold star (left-over from Christmas?) and small cut-out gold crown, each sprayed with glitter. Big, over-stuffed chairs draped with red velvet or anything resembling it, can serve as thrones for the King and Queen, who rule for the rest of the evening, may ask for any favorite call or round dance and are presented with some small token.

(A nod to Frank and Ethel Grundeen and the Beverly Hill Billies.)

AMERICA'S GAIN

PETE SANSOM

THE BRITISH are coming — again — and in the vanguard is Pete Sansom, late of Middlesex, England, and now very much of Jupiter, Florida. Young Pete is a tall, lanky, blondish Briton with a perpetual smile and more snap and ginger than you can shake a winkle at. Pete found an extraordinarily satisfactory outlet for all this pep in England, where he has for several years been one of the leading callers and one of the busiest.

Square dancing has been romantically satisfactory for Pete, too, because 5 years ago he met June Griffin at a square dance and last September they were married at a square dance wedding in London, with most of the British callers attending. The Foot 'n' Fiddle Square Dance Band supplied nuptial music.

The next day 60 dancers and relatives saw Pete and June off at London Airport for West Palm Beach, Florida, where they were met by their sponsors, dancers Herb & Hazel Cassell.



"Pete"

Before he'd been long in America Pete had been asked to call regularly for the Do-Si-Do, Promenaders and H.D. Clubs, in the vicinity of his home in Jupiter.

Pete's desire is to set up a Foot 'n' Fiddle Club in Florida so that it can be a sister club to the Foot 'n' Fiddle Club at Southall, Middlesex, England. With Pete's get-up-and-go this may be a reality by the time we get in print; he's that enterprising.

STYLE SERIES: TRIPLE ALLEMANDE

Allemande left and the ladies star
And the men walk around but not too far
Allemande left and the men star
And the ladies walk around but not far
Allemande left with your left hand
Right to your partner (etc.)

LONG a standard "break" in today's square dancing the Triple Allemande was introduced amid a great rash of allemande material and has quite capably withstood the test of time. In areas where an allemande left is always done with a left forearm the pictures that follow would have to be altered to show that

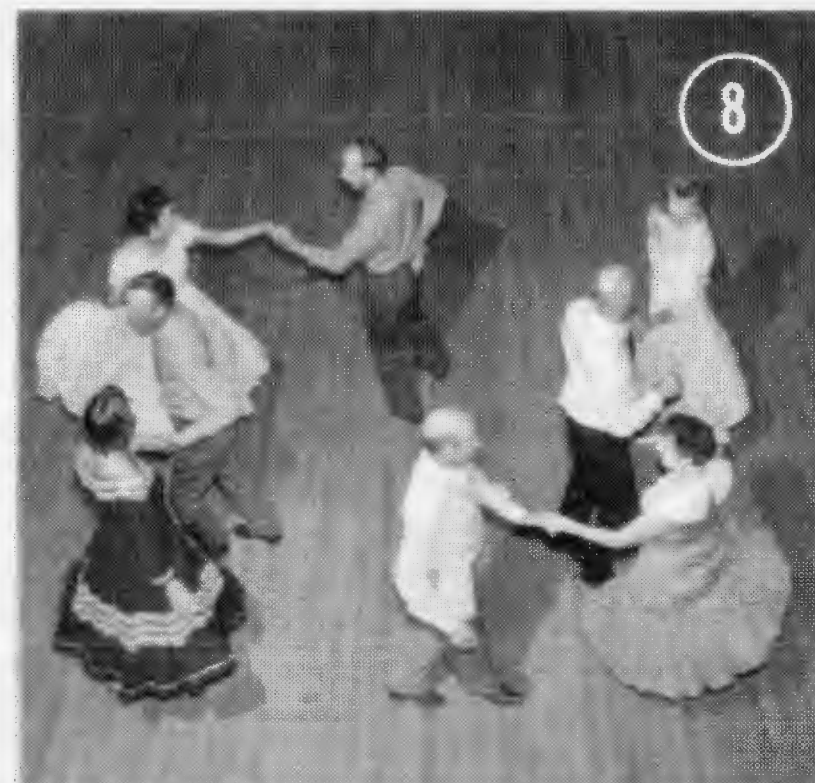
grip for the three allemandes. However, where a hand-hold float-out is the custom it will be noted that a float-out is used for the first and third allemande and a forearm turn for the second.

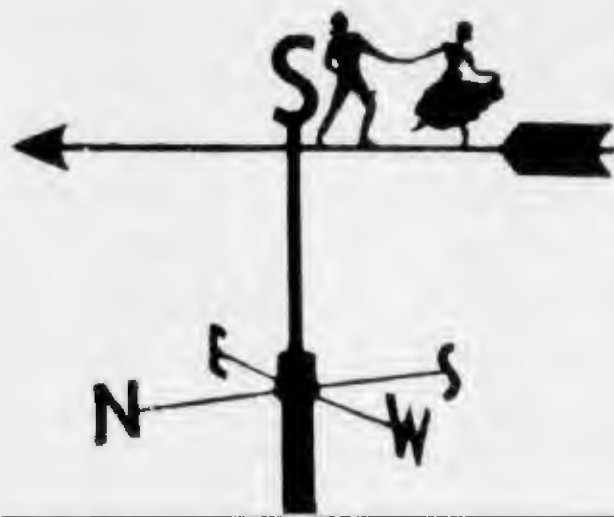
Starting from a neutral position the dancers do a regular allemande left (1). The ladies go



directly into a right hand star (2) and move forward (clockwise) while the men promenade single file on the outside (3) to the right (counterclockwise). Meeting the *same* corner the dancers turn with a left forearm (4) and the men go into a right hand star (5) while the ladies promenade (ccw) on the outside

(6). The dancers meet their *same* corners for the third time for an allemande left (7) and follow the next call, which in this case was a right and left grand (8). Ladies shown here chose to use a skirt-star (fig. 2) and the men a box-star (fig. 5). As in the case of many "breaks" this call should not be rushed.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Texas

The South Texas Square Dance Association helps remind its members of forthcoming regular dances by issuing a Square Dance Calendar for the area. Wallet-size, it lists clubs and dance-spots thru the week for the 1958-1959 dance season. Real convenient.

Buttons 'n' Bows Club of Tyler square dances enthusiastically to the calls of Ralph Chambers. Visitors are welcomed to this club, which features a full hour of "hash" calling at the end of the evening. Prez John Clark planned big things for the club's New Year's Eve dance.

—Sue and Bob Bowker

Vernon and Evalee Eubank have been teaching square dance classes in Childress for the past 18 months and their dancers have now formed into a club called the Greenbelt Promenaders. Quite a number of the club members are planning on attending the National Convention in Denver next May.

—Evalee Eubank

Houston's 7th Annual Round Dance Festival takes place on February 7 at Mason Park, with Earl and Ouida Eberling as Chairmen. Clubs sponsoring are the Folksters, Rio, Swingsters, Houston Folk Dance Club, Coda and the Houston Parks and Recreation Dept. A Pre-Festival Dance will be held on February 6, also at Mason Park.

—Lew Torrance

Nevada

Several beginners' square dance classes sprang up in the Reno area in mid-fall, with Don Monteer, Howard Walker and Al and Harriet Calsbeek instructing. One of the classes included was a refresher course for adults and one was a class for teen-agers.

—Al Calsbeek

The Bulletin published by the Square Dancers of Southern Nevada, Inc., listed some real goodies on their square dance menu. Included were visits from Bill Castner to Traveling

Squares of Las Vegas; and Marvin Shilling to the same club. On New Year's Eve the Silver Dollars had a gala at the Paradise Valley School Gym. Morris Sevada came from Arizona to call for the Fiddlefoot Club.

—H. J. (Red) Stone

Florida

Jack Davis of Palm Beach has been bicycling between his practice with his square dancers for a television show to his swelling beginners' class at Howard Park Recreation Center every Wednesday night. The show airs on Saturday nights over Channel 12, Palm Beach.

—Mary Vollmer

Panama City will blossom as a square dance center with the inauguration of a Square Dance Gambol. Texan Harper Smith will be the featured caller on February 6. Saturday night February 7 will see an array of callers from the Southeastern States. Dance and overnight reservations will be handled by the Tommy Brocks, 1606 W. 12th St., and the Fred Meyers, 2901 W. 15th St., Panama City.

D.C. Area

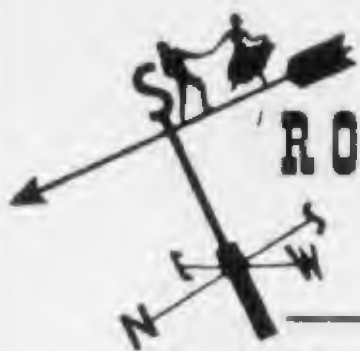
The Square Dance Association of Montgomery County, Inc, sponsored a square dance with Joe Lewis as guest caller on January 10 at Northwood High School, Silver Spring, Md. Joe is the second nationally known caller to have been presented by this organization; the first was Johnny Barbour, of California. Plans are being completed for the presentation of at least two more traveling callers.

—Laura Hochman

NCASDLA's Twin Jamborees took place on November 29, with *fifteen* callers at each dance. One was at McLean High School, McLean, Va.; the other at Bethesda-Chevy-Chase in Bethesda, Md.

South Carolina

Dan Weigle was transferred by Uncle Sam from Wiesbaden, Germany, where he called for the Kuntry Kuzins, to Shaw Air Force Base.



ROUND THE OUTSIDE RING

He and his taw, Effie, promptly started a square dance club in Sumter which graduated on December 9 and formed into a club called the Skirts and Shirts. More new classes started in January and the Weigles, with true pioneering spirit, are there to help them along.

—Dan Weigle

New Jersey

Grand Squares, established in September, 1957, had doubled its membership at the start of the 1958-59 season. Club caller is Al Rosenberg and officers this season are Bill Doert, Bill Rose, Ed Leinberger and Grace Hutt. This year round dancing has been included as an integral part of the club's program. In addition to its regular twice-a-month meeting nights for club dancing, there are scheduled two other nights a month for round dance classes under the direction of Glad Rosenberg.

—Grace Hutt

A new square dance club has been started in Chestnut Ridge, Glassboro, and call themselves the Ridge Stompers. Ray Kauffman calls and instructs, and promises to keep the club up to date with the latest. The club draws on a large area and has planned a most interesting program for the year. Paul Loeb is prez.

—Mrs. Mildred Townsend

Connecticut

Manchester Square Dance Club's first try at a "fifth Saturday" dance proved very successful. Twenty sets danced to guest caller Chip Hendrickson of New York and 14 clubs were represented. On January 31 another such dance was planned with Dick Steele as guest caller. On December 20 the club had a combined Christmas party and class graduation, with 33 couples graduating, bringing the club membership to 135 couples, a very healthy king-size. New officers will be elected on February 7 after a pot-luck supper and square-ing to Earl Johnston's nicely-paced calling.

—John McHugh

New York

Levittown Hall in Levittown, L.I., was the scene of the Second Annual Circle Eight Ball on January 31. The hall's capacity is 600 and Long Island square dancers always fill it to

overflowing. Paul Hunt was caller and all funds were turned over to the Polio Benefit Fund.

—Mrs. Ted Chajka

The Country Dance Society of America presented its 1958 Christmas Dance Festival at Hunter College, New York, on December 13. This is a traditional as well as festive occasion each year, featuring such diversions as Christmas Mummies, Morris Men, Carol Singing and Bringing in the Boar's Head, straight out of history. Phil Merrill and the Pinewoods Players furnished the music and May Gadd was Festival Director.



Eek! Wotzis? Hash 'n' Round Square Dance Club of St. Louis, Mo. tells us these are members of the Mars Branch of the Club and that they did the Dance of the Goons at the dance marking the incoming of new officers. We have inside information that under these trappings are the new officers; the Russ Edwards', Joe Hankins', Ralph Tribbs' and Millie Wilkins. We hope that's right!

Indiana

Two Indiana callers' groups have recently elected new officers. For the Indianapolis Callers' Association, Bill Wise is serving as President; Gabe Owens, Veep; Mrs. Laverne Johnston, Secretary; Lee Mathews, Treasurer. Plans have been made for the 7th Annual Spring Festival of this organization, for Sunday, April 26, at the Indiana Roof Ballroom, with music by Burton's Roof Wranglers.

The Indiana State Callers' Association has installed new officers as follows: Charlie Sanford, Indianapolis, Pres.; Assn. Veep, "Sherlock" Holmes of New Albany; Festival Veep, Alva Stoneburner, Indianapolis; Workshop Veep (my, what a lot of them!), Ivan Leckrone, LaPorte; Secretary, Mrs. Ruth Owens, Indianapolis; Treasurer, Mrs. Betty Taylor, Kokomo.



ROUND THE OUTSIDE RING

A benefit dance was planned by the Indianapolis area dancers for the Joy Riders Exhibition Group expenses to the National Convention in Denver. The dance was on November 30 at Longacre Park. Fifteen local callers donated their services. The Joy Riders, wheelchair dancers, have met with much success and acclaim and are doing many exhibitions with their caller, Johnny Johnson.

—*Ruth Moody*

One of the newer clubs in Indianapolis is Capital City Squares, who program 10 dances a year. So far they have had at their second-Saturday dances callers Butch Nelson, Arnie Kronenberger, Johnny Barbour, "Jonesy," Bub Ables, Bill Castner, Frankie Lane, Joe Haase, Gene McMullen, Buzz Brown and Virginia Johnson.

—*Charles Tarter*

Duneland Dancers' Assn. sponsored Marvin Shilling and Ed Gilmore at recent dances at Edgewood School, Michigan City. Both were enthusiastically received.

Warren Wegener and his taw are building a hall to hold large dances in the Wheeler area. The Wegeners are very active in round dance instruction for the local gentry.

Wheeler clubs going great guns are Merrie Squares with Hank Wilson; Magnetic Squares and Gate Swingers with Jim Ireland; Country Cousins with Bill Gaynor; and Combo Club with Earl Deal.

—*Hank Wilson*

Another building recently readied for dancing is the barn on the land belonging to Ray and Jerry Jones, near Valparaiso. The Jones' became interested in square and round dancing a year ago at the local Y.M.C.A. and were so intrigued that Ray decided a larger place was needed, with true square dance atmosphere. Accordingly he started to convert his barn to a dance hall and after many hours and several work-help parties, the barn was completed. Now several clubs are meeting at Sunny Lane Farm Dance Barn, a real cheery name.

—*Dot Deal*

Utah

Salt Lake's 2nd Annual Square Dance Polio Ball was held on January 31 at the Greek

Memorial Hall. Last year, at the first such affair, the decision to give it was not made until mid-January. With only two weeks to plan it, the square dance folks put on a dance that brought \$462.00 for the cause. The benefiting organization was amazed that such cooperation could be shown and the fun and good nature of the dancers was a revelation to them, as well. This acted as another means of acquainting those not "in the know" with the calibre and kindness of square dancers.

—*Fern Bennion*

California

South Coast Association's Winter Hoedown at Sunny Hills found a nice turn-out of dancers at that popular hoedown hall. Fred Adam, the association's new prez, drove from the Association Council Meeting in Sacramento, a distance of over 500 miles, to be present. M.C.'s were Larry Ward, Glenn Shoop, Bert and Julie Passerello (round dance interlude), Del Price and "Jonesy." There were both an afternoon and an evening program, with the round dancing sandwiched in between.

The Do-C-Do Club of Valley Center recently celebrated its *fifteenth* birthday with a pot-luck picnic. Nearly 200 persons turned out for the affair. The club is now shooting for its *twenty-fifth* birthday.

—*Bob Caruthers*

Fifty-six officers, directors and members of the Cow Counties Hoedown Assn., headed by George and Evelyn Cockrell, presidents, had dinner at Casa Colina Home for Convalescent Crippled Children on November 30. All were taken on a tour of the hospital. Casa Colina is a pet project of the CCHA and is the only charitable organization extended the benefits of a special dance each year. In 1958, Cow Counties' Casa Colina dance netted the hospital over \$1700.00 and altho' no figures were available at press time, it was hoped that this year's dance, on January 31, would top that figure.

The December Roundup of the San Diego Square Dance Association was hosted in Balboa Park by the callers and was a huge success. San Diegan dancers are still reminiscing on the success of the Fiesta de la Cuadrilla last November. A total attendance of 5650 was chalked up mostly on Saturday and Sunday.

In January the monthly Roundup was hosted by Swinging Eagles, Swinging Stars, Town Squares and Travelin' Squares.

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THE WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

FEBRUARY, 1959

Techniques In Teaching Fundamentals

By Herb Perry, Lancaster, Calif.

IN TEACHING a square dance fundamental it is very important that every student knows exactly what he or she is expected to accomplish and how to go about doing it. Without this knowledge you may find that some dancers are being overly rough and some discouraged. This, of course, is not good for the square dance program. So it is very important that we do not assume that the student will figure it out for himself.

The Allemande Left: Men turn your corner lady with a left hand 'round and go back to your starting spot. It is not always that simple.

First: All four men stand in front of your corner lady. Allemande left: the man turns this lady half around with the left hand and goes back to his partner.

PRACTICE CALL FOR FIRST PART

**Head two couples do a right and left through
And the same two ladies chain back
Side two couples out to the right
And circle four to a line
Forward eight and back to the land
Four men only cross over, left allemande.**

Second: All four ladies stand in front of your corner man. Allemande left: the lady turns this man a full turn around (which necessitates a forearm turn) and goes back to partner.

WHAT THEY'RE DANCING

Last month the Annual Graduation Round-up with all proceeds going to the March of Dimes was held at Sportsman's Hall in Los Angeles. The program was designed for those who had completed ten class lessons and here, for your check-off list, are the dances that were included on the program: PATTERN CALLS: Ends Turn In, Arkansas Traveler, Forward Six, The Route, Around One, "H" Square, Arkie Star, Sashay Hash, Four Gents Star, Inside Arch Outside Under, Runoutta Names, Suzy "Q," Lady Go Half Way 'Round, Inside Out Outside In, Ladies Three Quarter

PRACTICE CALL FOR SECOND PART

**Head two ladies chain across
Head two couples out to the right
And circle four to a line
Forward eight and back to the land
Four ladies only cross over, left allemande.**

Third: Head two couples go to the center and face the side couples. Allemande left, the head men turn their corner lady half around and then go back to partner. The head ladies turn their corner man full around and then go back to their partner.

PRACTICE CALL FOR THIRD PART

**Head two ladies chain across
Head two couples out to the right
Circle half and don't you blunder
Inside arch, outside under
Pass through, allemande left.**

There is the question of who is partner and who is corner. The lady on the right is partner and the lady on the left is corner. Yes, but it's not always that simple.

First: when two people meet and the call is allemande left that person is corner. If the same two people meet and the call is do paso that person is partner. So we find that partner is determined in two ways; one by position and the other by the nature of the call. In the above three practice calls, in place of the allemande left use do paso; partner left hand 'round, new corner lady right hand 'round, partner left, go all the way around, to your right hand lady box the gnat, pull her by, allemande left. In the class, in these situations, have the man face his partner and corner until he can readily distinguish between the two.

Chain, Texas Star.

SINGING CALLS: Trail of the Lonesome Pine, My Pretty Girl, Suzie, Hurry-Hurry-Hurry, Just Because, Alabama Jubilee, Red Wagon, Old Fashioned Girl, Marianne, Hot Time.

THESE WERE THE BREAKS: Allemande Thar, Red Hot, Alamo Style, Do pas o, Wagon Wheel, Rip 'n Snort.

AND THESE WERE THE ROUNDS: Tammy, Happy Polka, Jessie Polka, Tennessee Wig-Walk, Tennessee Two Step, All American Promenade (Mixer), Glow Worm and Fancy Pants.

SINGING CALL

WHAT'S THE REASON (I'm Not Pleasing You)

By Andy Andrus, Port Arthur, Texas

Record: Blue Star 1520

INTRODUCTION

Join your hands and circle left
Circle left around you go
Then reverse back in single file you know
Girls back track around that town
Turn your partner right hand around
To an allemande left and a right and left
grand you roam
Right and left around that ring
Turn your partner right hand swing
Girls star left around that track
Once around and box the gnat
Promenade side by side, don't you know she's
satisfied

Tell me what's the reason I'm not pleasin' you.

FIGURE:

Head two couples forward and back
Right and left thru across that track
Turn your girl cross trail thru and you go round
two

Make a little line go up and back

Arch in the middle and the ends turn back

Center couples arch, ends turn in under arch,
go around one into center, swing opposite.

Around just one into the middle and opposite
swing

Now face the middle and pass thru

It's around just one you do

You better cross trail and your corner swing

Promenade go round the ring

Promenade side by side, don't you know she's
satisfied

Tell me what's the reason she's not pleasin' you.

SEQUENCE: Intro, Figure twice for heads, Break,
Figure twice for sides, Ending.

BREAK

By Ross Crispino, Nampa, Idaho

Head two gents and your corner maid

Forward up and back you whirl

Forward again and box the gnat

Right and left thru the other way back

Turn around and cross trail

Separate go round two

Allemande left . . .

WHEELING THRU

By Del Coolman, Flint, Michigan

Circle left in a pretty little ring

Whirlaway—half sashay—circle again—same way

Head two gents with a brand new girl

Up to the center and back

Then square thru—go all the way around—
that's what you do

And a right and left thru the outside two

Same two ladies chain

And the inside two—wheel around

Same two ladies chain

And the inside two—wheel around

Right and left thru

Same two ladies chain

And—wheel around—allemande left . . .

MISS "L"

By Ken Oburn, Campbell, California

Head two couples square thru
All the way that's what you do
Face those sides, right and left thru
Circle half don't cut it short
Inside couples Rip and Snort
Pull 'em thru to a line of four
Forward eight and back once more
Right to the opposite box the gnat
Right and left thru the other way back
Forward eight and back to the land
Girls whirlaway, left allemande.

FLOTSAM

By Jack Mann, Oakland, Calif.

Head gents chain your lady fair
Then lead her to the right and circle there
Leave those gals in lines of three
Head gents go home where you should be
Forward six and back you go
Right hand high, left hand low
Walk all around your corner lady
See saw a brand new baby
Head two gents with a brand new date
Pass thru and separate
Box the gnat outside the land
With the girl you face, left allemande.

MIDDLE MUDDLE

By Sandy Berge, Mankato, Minn.

First and third do a half sashay
Go up to the middle and back that way
Forward again and cross trail thru
Go around one that's what you do
Into the middle with a right and left thru
Then a full turn around to the outside two
Split those two come into the middle
Swing those gals to the tune of the fiddle
Face the sides do a right and left thru
Dive thru, pass thru
Right and left thru with the outside two
Dive thru, pass thru
Circle up four with the outside two
Circle once around the floor
Split those two and line up four
Forward eight and back with you
Forward again and pass thru
Arch in the middle and the ends turn in
Right and left thru in the middle again
Face a new gal and box the gnat
Right and left thru right after that
Cross trail thru go around two
Line up four that's what you do
Forward eight and back that way
Inside four do a half sashay
Forward eight and back with you
Forward again and pass thru
Lady on your right a left allemande
Here we go, right and left grand.

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor

BREAK

By Stub Davis, Waurika, Oklahoma

Four ladies chain that's what you do
Two and four a right and left through
Head two ladies chain to the right
Turn 'em boys, don't take all night
One and three half square through
Box the gnat with the outside two
Face your partners, pass through across the floor
U turn back and line up four
Balance forward and back to the land
Gents cross over, ladies stand
Allemande left with your left hand
Men to the right, a right and left grand.

SHADES OF RIPTIDE—A TOUGHIE

SQUARE THRU RIPTIDE

By Gordon Blaum, Miami, Florida

Head two couples go forward and back with you
Forward again and left square thru, full around
Meet your corner with a left hand swing
Heads box the gnat in the middle of the ring

With original partner. Sides just turn in place.

Pass on back to the side of the town
Do-sa-do go all the way around
Make that wave as you come down
Balance forward and balance back
Swing by the right, Heads box the flea in the middle

With original partner. Sides just turn in place.

Pull her thru, split the sides around one
Down the middle with a half square thru
Opposite lady with a right hand swing
Heads box the flea in the middle of the ring

Original partner.

Pass right back to the side of the sea
See-saw them go all the way around
Make that wave as you come down
Balance forward and back again
Swing by the left, Heads box the gnat in the middle of the ring
Pull 'em thru split the sides around just one
Down the middle with a half square thru
Corners all double the gnat
Box it once and box it back
Same lady go left allemande . . .

TWO-HAND STAR (Break)

By Bob McDaniel, Topeka, Kansas

Allemande left and there you are
Back to your honey with a right hand star
Turn it once and give 'er a twirl
Promenade your own little girl
Two by two go around that track
Now all four couples back-track back
Wrong way 'round, don't look back
Girls roll into a left hand star
Boys keep going the way you are
Second time you meet your Jane
Put your right hands up, do it again
A two-hand star, go once around
To a left allemande when you come down
Go right and left till you meet your maid
Give her a twirl and promenade.

CROSS CURRENTS

By Fred Applegate, Lemon Grove, Calif.

First and third go forward and back
Forward again and box the gnat
Now do-sa-do, go all the way 'round
Make an ocean wave when you come down
Balance forward, balance back
Swing by the right on a half way track
Balance out, balance in
Pass on through and split the ring
Go around one, into the middle and pass through
Box the gnat with the outside two
Do-sa-do the opposite one
Make an ocean wave, we'll have some fun
Balance in, balance out
Heads cross over, sides turn about
Circle half, don't you blunder
Inside arch, outside under

After the inside couple makes an arch and the outside ducks under, the couple going to the outside makes an automatic California twirl and faces the set in their home position, the couple going into the center makes a U turn and faces their original corner for a left allemande.

U turn back, left allemande
Partner right, a right and left grand.

DUDES AND DOLLS SPECIAL

By Blackie Simmons, Hagerstown, Maryland

Head two couples right and left through
Turn your girl and half square through, right — left
Face the side, right and left through
Turn 'em around, duck through, pass through
Box a gnat with the outside two
Cross trail back
Outside two California Twirl
Inside two right and left through
Turn 'em around, square through $\frac{3}{4}$ — right — left — right
Corners all left allemande, partner right
Right and left grand.

SOME FUN

By Al Penny, Concord, Calif.

First and third bow and swing
Side ladies chain across the ring
Head two couples do a right and left thru
Turn on back for a Susie Q
Opposite lady right hand round
Partner now, left hand round
Opposite lady right hand round
Partner left, turn her around
Dixie chain across the town
Lady go left, gent go right
Around one to a four in line
Forward eight and back like that
Just the ends, you box the gnat
The other two couples pass thru
Both turn right around one
Down the center, Dixie chain
Man go left, lady go right
Around one to a four in line
Forward eight and back to the land
Lady on your left, left allemande, etc.

A HONEY OF A WALTZ

HONEYMOON WALTZ

By Jerry and Charlie Tuffield, Denver, Colo.

Record: Lloyd Shaw #207-45

Position: Closed, M's back to COH.

Footwork: Opposite, directions for M.

Measures

1-4 Waltz Bal L; Waltz Bal R; Roll Away, — —; Step, Draw, —;

Starting on L ft step to the side in LOD, stepping briefly on R ft XIB of L, and stepping in place on L; repeat, starting with R ft; both roll away (M to L, W to R); facing partner step on R ft to the side in RLOD, draw L ft to R ft keeping wgt on R ft.

5-8 Waltz Bal L; Waltz Bal R; Roll Away, —; Step, Draw, —;

Repeat action of Measures 1-4.

9-12 Step, Swing, —; Reverse Twirl; Dip, —, —; Maneuver Waltz;

Step fwd in LOD on L ft and swing R ft fwd; W does a reverse twirl, turning L, while M steps backward three steps ending facing wall in order to dip back on L ft into COH; maneuver waltz to end with M's back to LOD.

13-16 Waltz; Waltz; Waltz; Twirl;

Three right face turning waltzes and twirl W to VARSOUVIANNA POS.

17-20 Fwd Waltz; Fwd Waltz; Turn-To-Face; Step, Touch, —;

Starting on M's L and W's R, do two forward waltzes in Varsouvianna pos; retaining hold with BOTH hands, M raises his R and W's R hand over her head, and W turn $\frac{1}{4}$ L to face M in three steps (M turns $\frac{1}{4}$ R to face W), arms are crossed; step on R to side, slightly in RLOD and touch L to R.

21-24 Change Sides, 2, 3; Step, Touch, —; Change Sides, 2, 3; Step, Touch, —;

Change places in three steps, crossing W in front, still holding hands (W turns $\frac{1}{2}$ R face under joined R hands, while M turns $\frac{1}{2}$ L face, ending with M's back to wall, W's back to COH, hands are still joined, arms are crossed); Step on R to side, slightly in LOD, touch L to R; Repeat the cross-over, still crossing W in front of M (W turns $\frac{1}{2}$ L face under joined hands); step, touch, ending in CLOSED POS with M's back to COH.

25-28 Dip, —, —; Maneuver Waltz; Waltz; Waltz;

Dip back on M's L ft, touch R beside L; maneuver waltz in three steps to end with M's back to LOD; Starting backward on L ft do two right-face turning waltzes, making one full turn.

29-32 Waltz; Waltz; Waltz; Twirl;

Three more right-face turning waltzes, ending with M facing LOD; twirl the W into starting position.

Ending: After the third time through, twirl the lady and bow.

A GOOD ONE—FOR THE BRAVE

DESERT SONG WALTZ

By Bill Lee, Temple City, Calif.

Record: Sunny Hills AC 31465

Position: Intro — Open-facing; then Closed Pos (CP), M facing LOD

Footwork: Opposite throughout

Intro: Wait 2 Meas (M's R and W's L hands joined; M facing partner diag LOD)

Measures

Balance Apart; Together to Closed; — M facing LOD

1-4 Waltz Turn Left; Round to Banjo; Back, Face, Close; Thru, Side, Close;

In CP M facing LOD do 2 L turning waltzes ending in BANJO M facing LOD; M steps bwd RLOD on L, again on R as he starts to turn R twd partner and closes with L in SEMI-CLOSED pos — while W steps twd RLOD on R, L, and assumes semi-closed as she closes on R — M back COH; M steps thru between self and partner twd LOD on R, twd COH swd on L and closes R to CP facing LOD — while W steps thru L and assumes CP stepping RL;

5-8 Twirl Her In; Wrap; Roll Out to Open; L Spin ($1\frac{1}{2}$) to Closed;

W twirls full R turn fwd-diag twd COH under M's L as he trails her in 3 short steps; Joining both hands do wrap (M with his L and her R hand high as she turns under $\frac{1}{2}$ L face to his R side with his R arm around her waist joined to her L hand); Release M's L hand hold and roll her out R face 1 full turn twd wall to OPEN pos as M steps LRL almost in place; W does quick solo turn or spin (no hold) $1\frac{1}{2}$ L face twd LOD with strong assist by M's R as he progresses slightly LOD RLR ending in CP facing LOD; (5-8 should progress).

9-12 Fwd, Side, Close (to Banjo); Twinkle in; Twinkle to Semi-Closed; Roll her in;

In CP M facing LOD, he steps fwd, swd, close LRL shifting into BANJO diag fwd twd COH on last (L) step; twinkle diag in M XIF & W XIB to SIDECAR; twinkle diag twd wall ending in SEMI-CLOSED both facing COH (W doesn't turn on last ct of 2nd twinkle); As M steps RLR in place to face LOD, he rolls W $\frac{3}{4}$ L face across in front of him to COH with strong R lead to HALF-OPEN pos both facing LOD (M's L arm around W waist — no hand hold with M's R);

13-16 Roll Her Out (maneuver); Full Pivot; Twirl; Fwd; Side, Close;

As M steps LRL progressing slightly LOD, W rolls across to M's R side 1 full turn to HALF-OPEN on outside (M maneuvering twd CP at end of 3rd ct); in quickly assumed CP do 1 full R face cpl pivot in LOD ending with W outside; M does 1 fwd waltz LOD as W twirls R face beside him under his L; As M does fwd, swd,

close facing LOD — W turns in to CP as in meas: 4;

17-20 Bal Fwd; Back/Turn; Side, Thru; Bal Fwd (RLOD); Reverse Twirl to CP;

Fwd bal LOD on L with touch & hold; With short steps moving RLOD M steps bwd R, swd L in RLOD as he turns to face partner, and **thru** on his R between self & partner to complete 1/2 L turn — as W moves RLOD with LRL turning L to face M at last instant of ct 3; in CP bal fwd RLOD; W does 1/2 reverse twirl (L face) under M's L in 3 steps as he steps bwd LOD on R, bwd turning R on his L and finishes 1/2 R turn by stepping fwd R to CP facing LOD.

21-24 Fwd, Side, Close; Hook, 2, 3; Fwd, Face, Semi-Closed; Thru, Side, Behind;

Fwd L, swd on R, close on L as both turn slightly twd COH almost to SEMI-CLOSED; M crosses R over L and hook-pivots 1/4 plus L taking wgt on R on ct 3 in CP — as W moves fwd RLOD LRL turning L to face him on ct 3; M steps fwd RLOD on L, swd on R in RLOD turning 1/2 L and closes with L to SEMI-CLOSED facing LOD — as W steps bwd R, L, and closes R; Both step thru twd LOD on inside ft, M steps swd LOD as he faces partner, both XIB on M's R — W's L as in grapevine.

25-28 Twirl Out to Half Open; Roll Her in; Roll Her Out; M Rolls Out;

As M waltzes fwd with short steps LRL, W twirls 1/2 R under his L to HALF OPEN on his R side; She rolls across to COH side of M; W rolls out once more to half open; then MAN rolls out twd wall; (some progression LOD on rolls—one not rolling takes short steps)

29-32 Roll Her Out; Full Pivot; Twirl; Fwd, Side, Close;

Same as meas 13-16—ending in CP to repeat from meas #1.
DANCE is done THREE times. Last time, W twirls beside M in meas 31 ending twirl in semi-closed pos; meas 32—both step thru, to the side in LOD, face and bow on final change of wgt—M's R and W's L hands joined — M's back to COH.

SIO ROUND OF THE MONTH

LEFT FOOTERS ONE-STEP

By Bruce & Shirley Johnson, Santa Barbara, Calif.

Record: Windsor #4650—"Left Footers One-Step"
Decca #29558—"Singin' the Blues Till My Daddy Comes Home"—Flip side of "Hot Lips"

Position: Semi-Closed, facing LOD

Footwork: Opposite throughout, steps described are for the M. The man starts nearly all movements on his LEFT FOOT.

Intro: 2 measures — WAIT

Meas.

1-2 Walk, 2, 3, 4 (face); Side, Close, Side, Close;

Start L ft and walk 4 steps fwd in LOD

turning to face partner in closed pos. during 4th step; starting L ft, step to L side in LOD, close R ft. to L taking wgt on R ft, step again to L side in LOD on L ft, close R ft to L taking wgt on R ft while turning to face LOD in semi-closed pos; Repeat action of Meas 1 and 2 except to end in closed pos, M's back twd COH;

3-4

5-6

Back In, 2, 3, 4; Side, Close, Side Close;
Start L ft and walk bwd twd COH 4 short steps; do 2 side-close steps in LOD starting L ft as in Meas. 2;

7-8

Walk Out, 2, 3, 4; Side, Close, Side, Close (sidecar);

Start L ft and walk fwd twd wall 4 short steps; do 2 side-close steps in LOD starting L ft as in Meas. 2 except to end with L hips adjacent (sidecar pos), M facing in RLOD;

9-10

Backward, 2, 3, 4 (face); Side, Close, Side, Close (banjo);

Start L ft and walk bwd in LOD 4 steps turning to face partner in closed pos during 4th step; do 2 side-close steps in LOD starting L ft as in Meas. 2 except to end with R hips adjacent (banjo pos), M facing in LOD;

11-12

Forward, 2, 3, 4 (face); Side, Close, Side, Close;

Start L ft and walk fwd in LOD 4 steps turning to face partner in closed pos during 4th step; do 2 side-close steps in LOD starting L ft ending in semi-closed pos facing LOD;

13-14

Walk, 2, Turn, Point; Walk, 2, Turn, Point;
Start L ft. and walk fwd in LOD 3 steps, L-R-L, turning inward twd partner on L ft to face in RLOD in reverse semi-closed pos, point R toe fwd to floor; start R ft and walk fwd in RLOD 3 steps, R-L-R, turning inward twd partner on R ft to face in LOD in semi-closed pos, point L toe fwd to floor;

15-16

Two Step Fwd, Two Step Bwd; Twirl, 2, 3, 4 (to semi-closed);

Start L ft and do 1 two step "balance" fwd in LOD, start R ft and do 1 two step "balance" bwd in RLOD; as M walks alongside with 4 steps starting L ft, W makes **one** R face twirl with 4 steps while progressing in LOD; to end with partners taking semi-closed position facing in LOD, ready to repeat the dance;

Perform entire dance a total of three times ending with partners acknowledging after final twirl.

ABOUT THE ROUNDS OF THE MONTH

Perhaps a dozen or so round dance teachers' groups and callers' associations select their own feature rounds each month. Some of these, while simple in some areas, may prove to be too difficult in others. Sets in Order, being aware of the various selections, will attempt to choose one round that appears suitable for most square dancers & will designate it "SIO Round of the Month."

FOR THE CALLER OF NEW GROUPS

TO AUGMENT the article on one night stands in this issue (page 10) here is a selection of very simple dances using only the swing, promenade, circle, divide the ring and forward and back movements. All of these dances can be made more difficult with allemandes, etc. but as shown here are suitable for the absolute beginner. Some of the calls may not scan too readily and occasionally the rhyming may be off but cue words and descriptive lines are included instead. The mixers used here feature a prompted "call" in bold face in place of the usual round dance cues. This is simply to illustrate one way of teaching and to facilitate a flow of motion even in the dancer's early stages. Editor.

G.K.W. MIXER (modified)

Record: SIO #3025 (or) a good beat 2/4 hoedown

Position: Promenade position, facing LOD.

Footwork: Opposite.

- 1-2 Walk, 2, 3, Backtrack; Backup, 2, 3, Walk Forward;**
Walk forward in LOD three steps. To backtrack both the man and the lady retain their hand holds and turn independently (Man RF, Lady LF) to face RLOD. Walk backwards four steps.
- 3-4 Walk, 2, 3, Backtrack; Backup, 2, 3, Star Right;**
Repeat action in RLOD.
- 5-6 Walk Around, 2, 3, 4; 5, 6, and Back by the Left (clap);**
Star is pigeon wing. R. hands joined up, elbows touching. One full turn. Clap on count 8.
- 7-8 1, 2, 3, 4; 5, 6, Get the Girl Behind You and, ;**
On count 6 man leaves partner, gives Right to the next girl (RLOD) and gets in promenade position ready to start again. Repeat with new partner.

BIRD IN THE CAGE (7 HANDS 'ROUND)

First gent go out to the right
Turn the right hand lady with a right arm 'round
Now back to your partner with a left arm 'round
Go across the hall
Turn the opposite lady with a right arm 'round
Now back to your own with a left arm 'round
Go out to the left
Turn your corner lady with a right arm 'round
And back to your own with a left arm 'round
Go all the way around
Put the bird in the cage and shut the door
Seven circle left you go 'round that floor
Hey the bird hops out and the crow hops in
And you circle seven to the left again
*The crow hops out and joins the ring
Circle to the left with the pretty little thing
*(or) The crow hops out and swing your date
Everybody gonna swing your date
Now take your honey and promenade eight
You promenade home till you all get straight

DIVIDE THE RING

First ole couple bow and swing
Go down the center (split that couple)
Divide the ring
The lady goes right and the man goes left
Around the outside on your heel and toe

Everybody face your partner — Do sa do
It's back to back and don't be slow
Now face your corner — do sa do
Back to your partner — swing and whirl
And promenade your pretty little girl.

FORWARD THREE (or)

THE LADY GOES HALF WAY ROUND AGAIN

The first old couple bow and swing
Now promenade the outside ring
Go all the way around
Now the man stays home and the
Lady goes half way round again
And three in line you stand.
It's forward three and three fall back
It's forward three and three stand pat
The man do sa do around the three
Go all the way around
Same man
Turn the left hand lady with a left arm 'round
Now the right hand lady with a right arm 'round
Opposite lady with a two arm swing
Now swing your honey with a regular swing
And swing her home — Everybody swing your
own
All promenade with your pretty little date
Go all the way around till you all get straight

TEXAS STAR

Ladies to the center and back to the bar
Gents to the center form a right hand star
It's a right hand star and how-de-do
Hey, back by the left and how are you?
Meet your pretty girl pass her by
Pick up the next one on the sly
Now (just half a turn around)
The girls go in and the men back out
Now (just half a turn around)
The men go in and the girls back out
Now the girls go in with a full turn around
(Like a jay-bird a walkin' on frozen ground)
Now the men go in with a full turn around
(Like a scared old rabbit chased by a hound)
(one night stand ending)
Break that star and every body swing
Now promenade eight go around the ring
(as part of beginner class work)
Break that star and everybody swing
Now allemande left just one
And you promenade around with the girl you
swing
(or)
Now spread that star a way out wide
It's a do paso on every side

Turn your partner by the left and all the way
'round
Your corner by the right, it's a right hand 'round
Now back to your partner and you turn her
around
Ladies to the center and back to the bar . . .

BOOMPS A DAISY

Well you clap your hands
(one-two-three)
Now you slap your knees
(one-two-three)
Boomps a Daisy if you please
Now swing your corner girl around
And promenade eight go around the town
Sly variation:
Clap your hands
Slap your knees
Circle to the left

DO SA DO MIXER

Record: "Down South" — Spike Jones or a good
2/4 hoedown
Position: Facing, both hands joined, M's back to
COH
Footwork: Opposite
Measures
1-2 **Slow, Close, Slow, Close; Fast, 2, 3;**
Step L to side in LOD, close R to L, Repeat
4 slides to L.
3-4 **Slow, Close, Slow, Close; 2, 3, 4;**
Repeat meas 1-2 to R in RLOD.
5-6 **Step, Swing, Step, Swing; Step, Swing,**
Step, Swing;
Step L to side in LOD, swing R across in
front of L, repeat to R; to L, to R;
7-8 **Do Sa Do, 2, 3, 4; Move on the Left to a**
Brand New Girl;
Drop hands and do a R shoulder do sa do
in 8 steps veering to L (twd LOD for M,
RLOD for W) on last two counts to take
new partner.
Repeat with new partner.

FORWARD SIX (RIGHT HAND OVER)

First ole couple bow and swing
Lead right out to the right of the ring
Circle up four
Man, leave that girl, go on to the next
And circle up three
Man, steal that girl, put her on your right
Go on to the next and circle up four
Man, leave that girl, go home alone
It's forward six and back you go
The head two men you do sa do
The right hand over and the left hand under
Twirl the girls and they go like thunder
Repeat three more times, then,
Join your hands and form a ring
Circle to the left with the pretty little thing . . .

SOLOMON LEVI

Record: MacGregor 614, Globe 5007
Hey the first old couple separate
Go 'round the outside track
You meet your partner going 'round
You pass her coming back
Now honors to your corners

Salute your partners all
You swing that pretty corner girl
And you promenade the hall

Repeat in same manner or have both head
couples work then both side couples and then
all four couples, good group participation spot
in singing the chorus.

FORWARD FOUR—SIX—EIGHT

First couple bow and swing
Go down the center, divide the ring
Separate, go 'round one
And four in line you stand
You go forward four and four fall back
Now sashay four to the right
Behind couple number four
Now, all six go forward
All eight fall back
Now forward eight
And six fall back
And sashay four to the right
It's forward four and four fall back
And sashay four to the right
It's forward six
All eight fall back
Forward eight — Fall back six
And sashay four to the right
Now circle four in the middle of the floor
Go 'round to home and then no more

ARKANSAS TRAVELER

First and third go forward and back
Now forward again
Turn the opposite lady with a right arm 'round
Now back to your own with a left arm 'round
Corners **EVERYONE** with a right arm 'round
Partners all with a left arm 'round
And promenade your corner when she comes
down

OKLAHOMA MIXER

Record: "Starlight Schottische" (Col. 20117) or
other good schottische
Position: Varsouvianna, facing LOD
Footwork: Same, starting L
Measures
1-2 **(It's a) Left Together Left; (and a) Right**
Together Right;
2 two-steps in LOD.
3-4 **Now a Left, Cross Over Right; Cross Over**
Left, Cross Over Right;
"Stagger step": 4 walking steps fwd,
swinging free foot across supporting
foot.
5-6 **Left Heel, Left Toe, and the Girls Go In;**
Place L heel to side, then L toe in front
of R; dropping R hands, M walks diag R
in 3 quick steps and hold as W makes 1/2
L face turn (3 steps) to come into L HAND
STAR POSITION M still facing LOD.
7-8 **Right Heel, Right Toe: and the Girls Walk**
Back;
Place R heel to side, R toe in front of L;
M walk diag L of LOD in 3 quick steps
as W walks diag L of RLOD to new part-
ner turning on last count to VARSOUVI-
ANNA POSITION.
Repeat with new partner.

(One more easy one—next page)

(One more easy one)

MISSOURI HOEDOWN

First couple bow and swing
The man (alone) promenade (right) the outside
ring
It's all the way around and don't fall down
Meet your honey with a right arm 'round
Now turn your corner with a left arm 'round
Back to your partner with a right arm 'round
Go all the way around
To your right hand lady with a right arm 'round
Back to your honey with a left arm 'round
Now two old men go — two then one
'Round the outside, have a little fun
Go all the way 'round

Repeat the action then three men and then
all four. End with a circle. When more ad-
vanced end with allemande left.

LONG LIFE

By Bob Ferraud, Indio, Calif.

One and three lead to the right
Circle four with all your might
Head gents break to a line of four
Forward eight and back once more
Then do sa do go all the way around
To an ocean wave when you come down
Go forward and back and keep in time
Face the middle, one long line
Dixie Grand don't take all night
Men go left and the girls go right
Dixie chain with the two you meet
Line up four with the next old two
Forward eight and back with you
Then do sa do to an ocean wave
Go forward and back and keep in time
Face the middle, one long line
Dixie Grand don't take all night
Girls go left and the men go right
Dixie chain with the two you meet
Line up four with the next old two
Forward eight and back with you
Just the ends box the gnat
Allemande left, etc.

DIXIE TROUBLE

By Henry & Chet Smith, Boylston, Mass.

Head two couples lead to the right
Circle four with all your might
Head gents break and make two lines
Eight to the middle and back you go
The right hand high, the left DON'T go
Forward six and back you go
Two lone ladies do sa do
Lines of three sashay to the right
Behind those girls you stand
Forward eight and back again
All four ladies Dixie Chain
First one left, next one right
Line up four don't take all night
Forward eight and back you go
Right hand high, left hand low
Spin the girls and let 'em go
All four ladies forward and back
Pass thru across the track
Separate go round one
Into the middle and pass thru
Allemande left, etc.

SQUARE CHAIN BREAK

By Bill West, Astoria, Oregon

One and three forward and back
Forward again and square thru
All the way round you're gone again
Right to the corner, all eight chain
New head couples forward and back
Forward again and square thru
All the way round you're gone again
Right to the corner, all eight chain
New head couples forward and back
Forward again left square thru
Four hands around the middle of the land
Corners all left allemande.

CHAIN THRU STEW

By Phil White, Panama City, Fla.

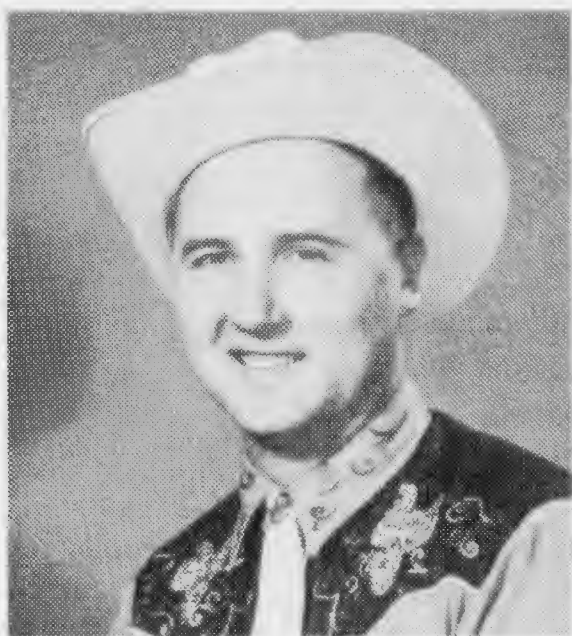
Allemande left your corner maid
Take your partner and promenade
Promenade don't slow down
One and three wheel around
Right and left thru and turn 'em around
Face your partner box the gnat
Eight chain thru right after that
Outside couples turn you do
Face right back and chain on thru
Chain all the way over across that track
Keep on going you gotta get back
Face your partner trail on thru
On to the next right and left thru
Face your partner box the gnat
Eight chain thru right after that
Outside couples turn you do
Face right back chain 'em on thru
Chain all the way over across that track
Keep on going you gotta get back
Face your partner pass thru
On to the next trail on thru
Turn that girl with your left hand
To your new corner now for a wrong way grand
Wrong way grand on a wrong way track
Meet your partner double the gnat
Box it once, box it again
Pull her by left allemande, etc.

SKRUEESTAR

By "Peaty" Moser, Dalton, Ohio

All four couples swing and sway
Finish it off with a half sashay
Couple number one go across the floor
Split the ring to a line of four
Forward four and back you go
Right end high, left end low
Spin those ends and let them go
Couple number three bow and swing
Go down the middle and split the ring
Separate and go round two
Line up four that's all you do
Forward eight and back like that
Just the ends gonna box the gnat
Arch in the middle and the ends turn out
Ladies in one line, gents in other line
Go round one and hear me shout
Crosstrail thru and turn right back
Star by the right just after that
One full turn in the middle of the land
Corners all, left allemande.

The CALLER OF THE MONTH



Lou Hughes — Santa Clara, Calif.

IN THE SPRING OF '52, Lou Hughes, of Northern California's Santa Clara Valley, reacted as the normal male species when approached on joining a square dance class. However, he was quickly won over and soon was dancing 4 or 5 nights a week. After 8 months Lou was no longer satisfied with singing the calls to himself and, having made many good friends who were willing to subject themselves to a cold garage and beginner caller, he took mike in hand.

Things moved rapidly after that and Lou's square dance life includes such events as two weeks at institutes in Idaho and Washington in '54 and '56; acting as Program Chairman for the Jim York Appreciation Dance in Northern California in '57; acting in the same capacity for the first Santa Clara Valley Square Dancers' Association Jamboree and having some hand in organizing said organization.

Lou also conducted workshops at the '58 California Convention and shared the program with Jim Brooks at the Annual Montana Knot-head Jamboree over Labor Day Week-End at Yellowstone. He toured the East Coast last September, calling in Massachusetts, New Jersey, Pennsylvania and Illinois. It was a wonderful experience, he says, and made him join that legion of square dancers who are convinced that others participating in their hobby are the world's most terrific clan.

Currently, Lou is part of the distinguished line-up which will be featured at the 6th California State Convention in Sacramento next month, adding his spirit and buoyancy to this much-anticipated occasion. In his own area, Lou calls regularly for clubs and party dances.

The other half of the Hughes team is Mary Lou, and Lou says, "I couldn't do without her help." Lou and Mary Lou — it has a nice sound for a brace of enthusiastic square dancers.

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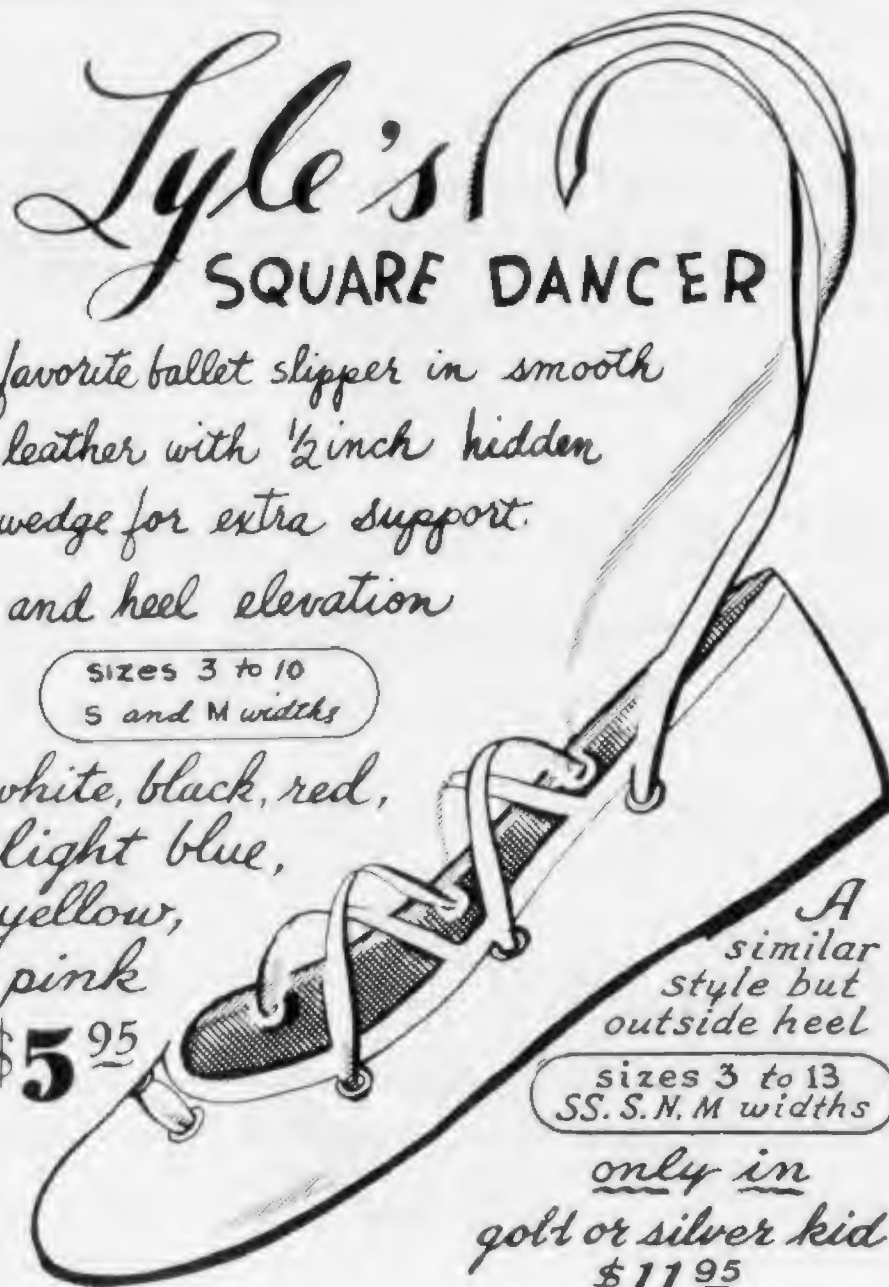
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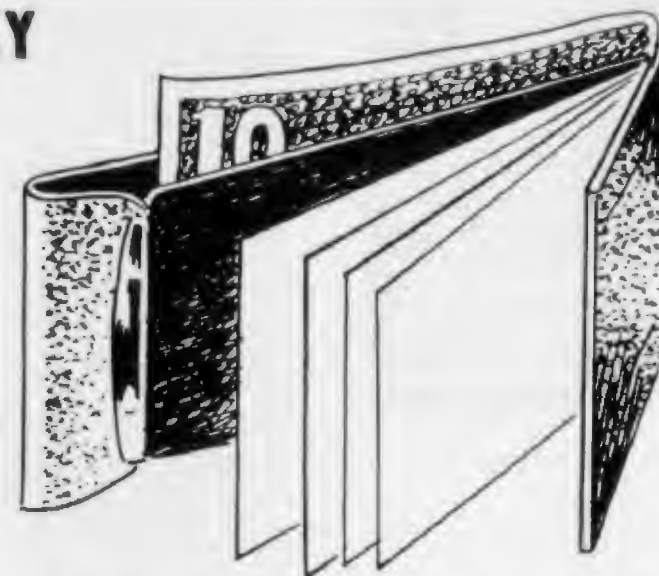
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DISCUSSIONS AT CALIFORNIA CONVENTION

Those attending the 6th California Square Dance Convention at Sacramento on Mar. 20-22 can get a good idea of the wide scope of their hobby by attending the Discussion Groups which have been set up. For instance, Square Dancing Around the World and Square Dancing Around the U.S.A. will be conducted by Bob Osgood and Ed Gilmore, respectively.

Voice Technique in Calling will be conducted by a voice teacher from Sacramento College and will deal with voice problems

confronting the callers; projection, clarity, pitch, etc. Standardization will be handled by Bruce Johnson and will deal with the old debate of standardization of figures.

The session on Sound will be led by Jim Hilton of Oakland, a caller and electronics specialist. He has designed the latest of callers' sound systems. The Round Dancing discussion will be conducted by the Frank Hamiltons and Hunter Crosbys. Communications and Club Problems, Use of Records will also be covered.

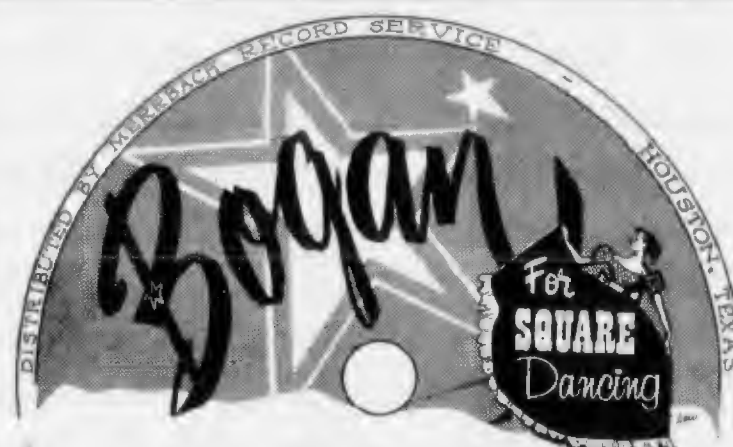


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Vince and Marge Belgarbo—Skokie, Ill.

THE BELGARBOS have danced their way thru life in various phases of rhythms — from ballroom thru square dancing to round dancing, where they have found their complete expression.

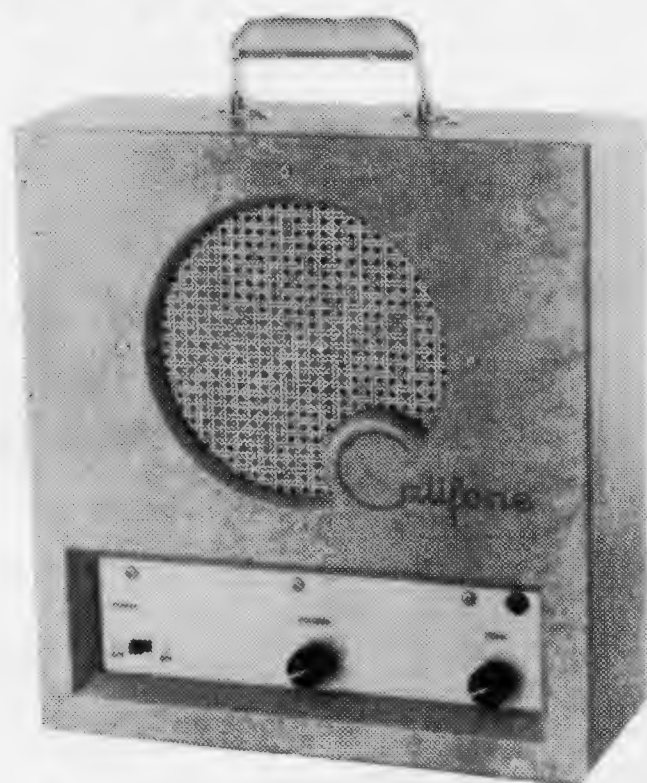
Vince and Marge organized Skokie Squares in 1952 when, together with a few neighbors, they made a telephone survey of Skokie friends to see if they couldn't square up a nucleus group. With the support of the Skokie Recreation Dept., they hired a caller and nine squares completed the beginner class. That fun-loving group has now tripled in size.

As official round dance instructors, the Belgarbos have in Skokie Squares what is probably the round dancingest square dance club in those parts. They are also dance instructors for the Skokie Recreation Dept. and are kept busy teaching three adult classes and two teenage classes, as well as the Round of the Month at square dances.

Moving afield, the Belgarbos have attended several institutes and have served on the staff of Holiday Institute of Squares, teaching the rounds, for the past two years. They have dipped into choreography, too, with such dances as Ukelele Lady, Smile Awhile and Do You.

Vince and Marge feel that a caller or R/D leader should direct every effort to increase participation by good programming. Rounds taught should be judged for their worth in making the group better dancers and in getting them up on their feet, dancing.

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AUSTRALIA SQUARE DANCING — 1958

*By Graham Rigby
Brisbane, Queensland, Australia*

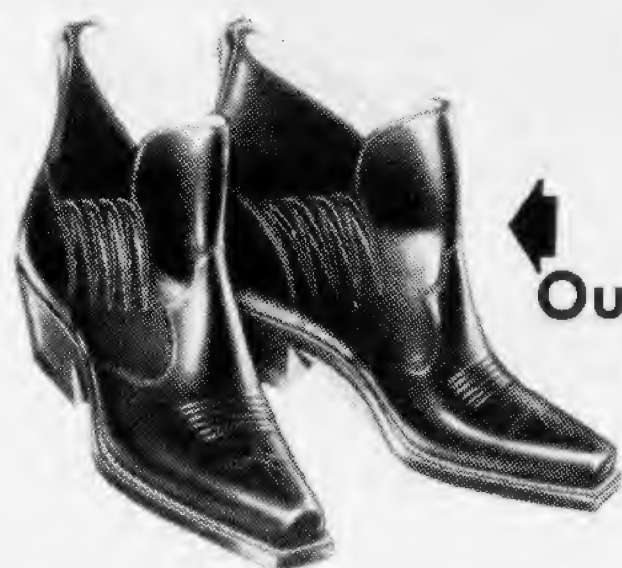
Square dancing in Queensland is continuing to progress and 1958 has proved our most successful year for some time. Our First Annual "Sunshine State Roundup" at Riverside Ballroom, Brisbane, drew a crowd of 240 enthusiastic dancers from many areas. Nine of the leading callers were featured on the program.

Following a succession of winter season

"hits" we conducted our first Square Dance Jamboree in the beautiful Tamborine Mountains. Occupying the full week-end, the program included Dancer Sessions (Square & Round), Discussion and Debating Groups, Picnic, Barbecue, with a big dance on the Saturday evening. So successful was this Jamboree that plans have already been completed for Queensland's first Square Dance Convention to be conducted in March of 1959.

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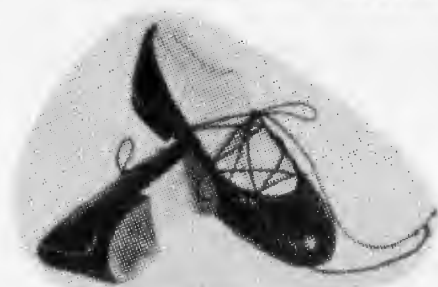
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(Written on the occasion of Sets in Order's
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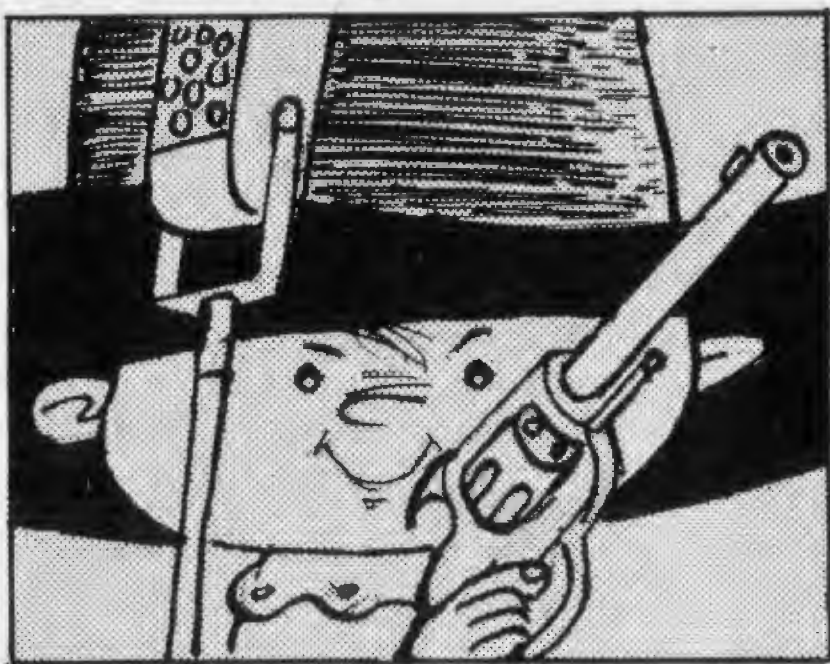
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(Letters, continued from page 6)

Dear Editor:

... I wish you would print more simple little dances for kids in Sets in Order ...

Fred Wittmer
 Monroe, Wisc.

Try some of the earlier books we published—i.e. "Square Dancing for Beginners" and "Five Years of Square Dancing." We hope to run more in the magazine from time to time. Ed.

Dear Editor:

... I am glad Chuck Jones has finally come around to comments on dancing, for many times I have searched thru his two pages almost in vain. Keep up the magazine for dancers.

Charlotte Morrison
 Rockville, Md.

Now that we have him writing about dancing, there's just no stopping the man. Ed.

Dear Editor:

We received our first copy of Sets in Order yesterday. We are delighted with it and all the information it contains.

Since we are beginners ourselves, we feel there is quite a bit of vital information included in Sets in Order that the new dancer should read ...

Mary and Herb Moore
 Clearwater, Fla.

Thank you. Be sure and let us know if there are any particular subjects you want us to cover. Ed.

Dear Editor:

... As a new caller in this area ... I am finding that things are pretty rough for the beginner. I am finding that it takes more than a P.A. system and a box of records to make a caller. I am also finding that a lot of people who don't really understand Square Dancing are calling on me for dances because, let's face it, I'll work cheap. In other words, I am calling a lot of "One Night Stands" for PTA, church and club groups. I know of other callers in this area who are doing the same and here is my "axe to grind." I have a lot of easy material such as Birdie in the Cage, Adam & Eve, etc. that my groups really eat up and like. I have also an easy rendition of Red River Valley, Swanee River, etc. that I can call with a minimum of instruction. BUT ... a 3 hour dance gets to look like 30 hours when you are limited to about half dozen basics ...

How about some space in the Workshop Section of Sets in Order devoted to One Night

Stands? Surely every Caller in the whole United States and Canada has at least one or two little "gimmicks" that would help all of us and make things REAL interesting to the beginners...

John McGinn
Indianapolis, Ind.

We've started with a few easy things in this issue, John. Perhaps some others will come to our rescue with more gimmicks and ideas. Editor.
Dear Editor:

... You in the metropolitan areas have one kind of club as I understand it, where there is a caller, who is paid for his calling and teaching and this guy really runs the show. Whereas, up here and in the Reno area we have Club Callers, members who like to call when the program chairman asks him to and of course all the visiting callers get a whack at it too. Some of us can (we think) call and some can't, but we listen and dance and above all things we let the so-called caller think we like it...

Anyway this whole bunch of stuff is to acquaint you with the problem of the "Vanishing American" in the Far Off Places.

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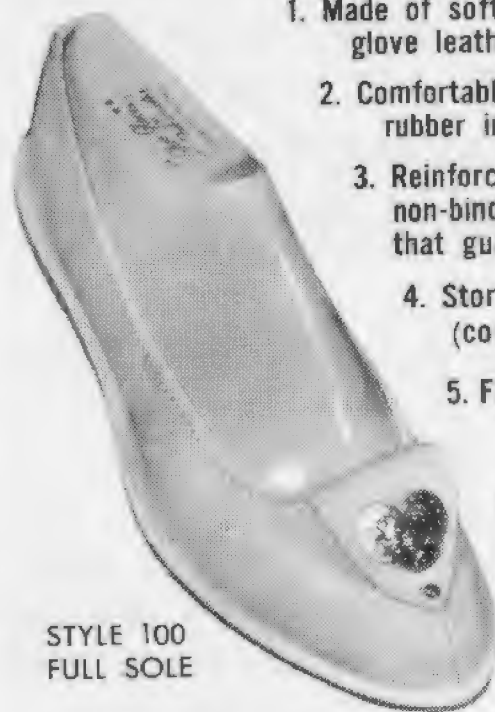
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"Clay" Elworthy
Sloat, Calif.

There's little doubt that without the "club caller" (the person who only calls one or two squares) square dancing in many areas would never have had its start. Editor.

Dear Editor:

... A terrific magazine — and a wonderful link in the world square dance chain...

Gladys A. Ross
Brooklyn, N.Y.

Dear Editor:

I want to thank all the square dancers for their response to my request to send letters to the Mayor of Portland to save the Hayloft from demolition as it is in the area designated for urban renewal. We still have not received a clear-cut decision as to whether the Hayloft will remain but we do know that the City Fathers, the Urban Renewal Committee and the local Chamber of Commerce are more conscious of the Hayloft and know that it is a tourist attraction to visiting square dancers as

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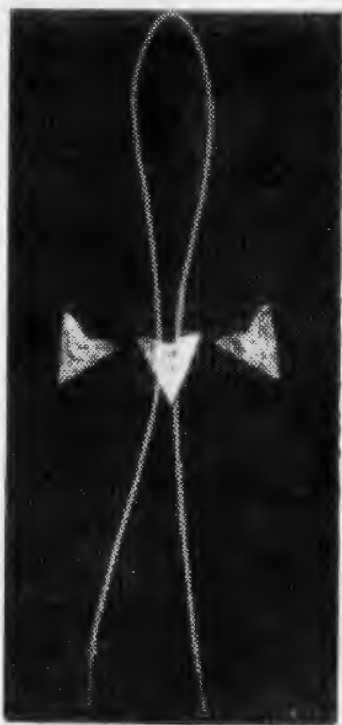
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I am again making a plea for all you square dancers who have . . . visited the Hayloft here in Portland to send a letter to "The Mayor of Portland," Portland, Oregon, asking him to use his influence to preserve the Hayloft . . .

Chet Held
Portland, Ore.

Here's a chance to help out a truly important project and writing a letter takes only a few minutes. Editor.

Dear Editor:

. . . When my husband and I put on a style show for our beginners, *he* describes what the girls are wearing, telling what kind of material . . . all about their shoes, petticoats, etc., because he was raised with lots of girls and happens to know a little about sewing and since I've made so many dresses over the past ten years, he's acquired a little knowledge of nylons, etc. What he didn't know I filled him in on ahead of the show. I describe the men with help from my husband ahead of the show.



Bob Graham

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Square Dance Square

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Mrs. Ken Hautinger
Seattle, Wash.

Would depend a great deal on the mistake, we'd imagine. Editor.

Dear Editor:

... For Norma Hugdale's benefit and anyone else interested in making squaw dresses—here is the pattern number — McCall's #2167. I use this pattern and like it. Only change I make is cutting the underarm higher for more comfort. Sure hope this helps all the gals that are interested.

Marie Gray, Tucson, Ariz.

Dear Editor:

Last night I went to see "Gigi" and teamed with it was a delightful bit of cartoon nonsense about a kitty that was foster-mothered by an eagle. The director was Chuck Jones. I assume it was Sets in Order's Chuck Jones. I thought the cartoon most enjoyable — and fancied I could see bits of Jonesian whimsy in it. I also think his article on "accentuating the positive" in the November (1958) issue should be in Reader's Digest...

Beth Campbell
Vernon Center, N.Y.

Who knows, maybe someday Reader's Digest may pick up one of our articles. You were right in your assumption. Chuck Jones has several of his cartoons running in theaters at the present time. Editor.

Dear Editor

... We plan our square dancing by your Square Dance Date Book. I have read letters in SIO that people I know have written. It

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sure makes the world seem small really when one hears from friends as far away as Anchorage, Alaska, thru SIO, as we have. We lived there for several years and the square dancers there are wonderful . . . The article in the November 1958 issue about packing for square dance trips is really out of this world. We do a lot of traveling . . . so it means a lot to us.

Bill and Lucille Jones
Riverdale, North Dakota

Incidentally, on that "Date Book" thing, if sponsoring organizations will send in their festival dates several months before the big event, we'll see that it gets listed. Just be sure to mark it for the calendar and if possible send it in as separate item. There's too great a chance of its being unintentionally overlooked when it's included in a letter with a number of other items. Editor.

Dear Editor:

. . . If I were backed into a corner and threatened with being isolated from square dancing for life unless I made a choice as to which article of this edition (November 1958) I enjoyed most, I would have to choose Chuck Jones' "Note Book." This is the article that I have been waiting for a long time. One of the saddest events I know is the death of an idea that never had a chance to really draw a deep breath . . .

George Chapman, Knoxville, Tenn.
Pres., East. Tenn. Square Dance Fed.

Dear Editor:

. . . Our club here in Anaheim . . . found an article in December 1958 S.I.O. that they would like to place on our bulletin board and of course, no one wants to cut up his own precious issue to do this! Deb and I save every one and go back and re-read items from time to time.

There is so much in each issue that we

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enjoy that I can't begin to tell you what we like best. But of special interest this time was the article on Homes for Square Dancing. You see, the last time we visited Cincinnati . . . we danced at the Hayloft Barn. It really is a wonderful old building and we enjoyed a very warm welcome there . . .

Jamie Kelly
Anaheim, Calif.

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COUNTY COUNCIL PROMOTES

FLORIDA DANCING

HOW an established and well-organized community group can successfully promote square dancing in its area has been demonstrated in West Palm Beach, Florida. The Palm Beach County Home Demonstration Council, formed to aid Homemakers to learn home improvements, how to use natural resources, to develop leadership, etc., decided to teach square dancing to their members and husbands, teen-agers and friends, as a family recreation project.

Mary Todd, County Home Demonstration Agent, and Mrs. Elizabeth Pierce, Assistant Home Demonstration Agent, along with Mrs. K. M. Corley, president of the County Council, contacted Herb Cassell, a local caller, to teach the dancing. Helen and Max Corley; Marilu and Jack Giddens, already square dancers, were elected to promote the class.

Every Home Demonstration member was informed and a class of 70 people, all beginners, responded. The County Agricultural Building, Military Trail, was used for the class. At the end of 10 weeks and after graduation, the group became a club, calling itself the H-D Square Dancers, after the sponsoring organization. By-laws were drawn up, officers were elected, Herb Cassell retained as caller. This was in March, 1957.

Beginners Encouraged

The club sponsored a beginners' class in November, 1957, with H-D members and their

guests participating. The class was made up of 22 couples who later joined H-D Square Dancers.

The club as such is a member of the County Council Home Demonstration and has a representative to the Council. It is run in conjunction with Home Demonstration rules and is not an open club but guests are invited by the members, who come from Belle Glade, Fort Pierce, Lake Worth, Delray, Boynton, Riviera and West Palm Beach.

Never lax about special activities, the club has, in its short life, had many special parties, such as a summer ship-wreck party, a tremendous Hallowe'en Party, barbecues for the entire families, a Christmas party. A special New Year's Eve party was celebrated with proceeds to help build a 4-H Nurse's Cabin. Resultant was a \$50.00 check to the State H-D Council.

Spring Anniversary

H-D Square Dancers celebrated their first anniversary last spring, with a beautiful floral table arrangement, special decorated cake and plenty of home-made cakes, coffee and fruit punch. With all those good cooks, this type of thing fits in very well.

In February the club sponsored out-of-state caller, Harper Smith, at a most successful dance with 235 persons attending.

The club has turned out two callers of its own, Jack Giddens and Bob Wilson, who have other classes in the vicinity, spreading still further the joys of square dancing.

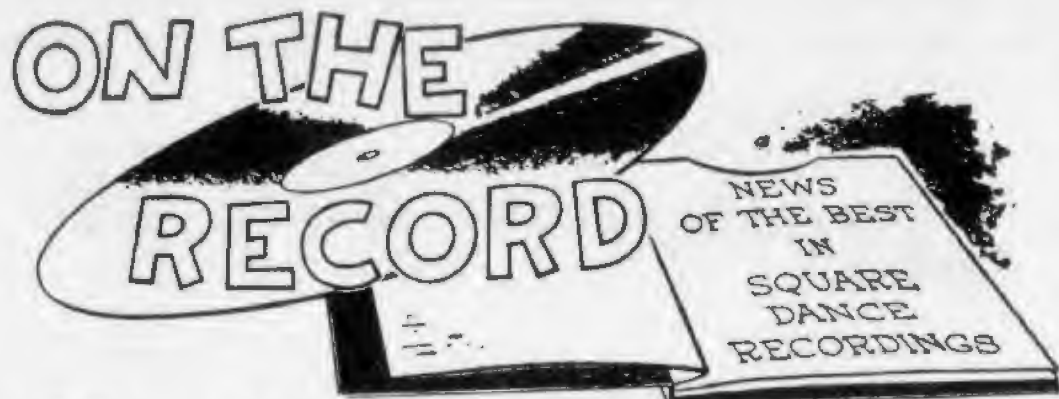
H-D Square Dancers stress friendliness, dance at an intermediate level, make having fun their motto, and now have 35 member-couples. They meet each Friday night at the Agricultural Center, West Palm Beach.

Any community organization could similarly be approached to undertake sponsorship of a new square dance group, such as the above. Advantageous is the immediate recognition accorded an established organization, making the initial steps in square dance promotion that much easier.

H-D Square Dancers "Star by the left" at their Military Trail dance in West Palm Beach.

Photo by Holly Studio





AQUA — #210 Temptation Waltz/Tippy Toe Two-Step

MacGREGOR—#835 Sweet Georgia Brown/Pussy Cat. #836 Same, Van Antwerp calling. #837 Blond Hair, Blue Eyes & Ruby Lips/Too Many Times. #838 Same, Van Antwerp.

OLD TIMER — #8136 Arizona Star/Arizona Star Hash, Johnny Schultz calling. #8137 Birdy in a Cage/Birdy in a Cage Hash, Johnny Schultz calling.

LLOYD SHAW — #211-45 Keepsake — round

SPRING CAMP

Apr. 10-12—Holiday for Square Dancers, Vacation Valley, Pocono Mountains, Echo Lake, Pa. B. Brundage, M. Winter. Write W. Bullock, 62 Beach Terr., Wayne, N.J.

Got a camp coming up? In order to appear in Sets in Order's Annual Listings, the information about it must be in our office by March 1, 1959. Make a note — and tell us all.

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'ROUND THE SQUARE IN OKLAHOMA CITY

By Nita Tiemann, Oklahoma City

THE square and round dance program in Oklahoma City, heart of the Central District in the Oklahoma Federation, continues all the year around, altho' at a milder pace during the hot summer months. In the fall the program is rejuvenated, with patient caller-teachers injecting fundamentals of square dancing into beginners. Last fall we had a pleasant total of 11 classes so going and some of those

who deserve special gratitude for their work in this project are: Jerry Adkins, Preston George, Bob Matherly, Ernie Richardson, John Bowlware, Bill Pappan, Stan Reubell and the Paul GraVettes.

An important item on the fall docket is the Square Dance Round-Up where state and district officers assemble for an exchange of ideas and reports from each state district. These meetings which have their serious side, are also marked by enough tomfoolery to make

COME TO FRESNO'S ANNUAL

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"PLANNING that TRAVELING CALLER DANCE"

WRITE FOR A FREE BROCHURE

(a discussion of the problems involved and some suggestions)

ANNOUNCING . . . JOE HAASE of Tucson, Arizona is now booking dances for ALL of 1959, for the U.S. and Canada (summer included).

My tentative itinerary will be:

(Definite) Feb. 21-22, Phoenix Festival; early March: Oklahoma and Southwest; early April: Iowa, Wisconsin, Illinois; second week May: Oklahoma, Texas and Southwest; May 28, 29, 30th: Denver Convention; second and third weeks June: Ohio and Mid-West; October 9-10th: 5th Atlantic Convention, Toronto, Canada.

And will welcome other Convention & Festival invitations

FOR FURTHER INFORMATION WRITE JOE HAASE

Route 7, Box 475, Tucson, Arizona, MA 2-9944



them fun for everyone attending.

Later in the fall comes the Semi-Annual Central District Conclave at Lake Murray Lodge, near Ardmore. Here the district officers meet with special guests, presidents and delegates of each club affiliated with the Central District Association.

The State Festival is held in the fall, also, the latest having been on November 1 at Oklahoma City's Municipal Auditorium. The Central District Jamboree will be on May 9, 1959

at the same place. Some 3000 dancers attend each of these affairs, with even more expected.

Once a month a Caller's Guild is held where callers teach new dances and exchange ideas. Sandwiched in among the above are statewide and district visits to clubs by their officers and each year Howard Thornton's wonderful train-ride to the National Convention.

Bob Osgood calls us crazy Okies (on this point we agree); **BUT WE'RE ALSO BUSY OKIES**, as anyone can plainly see!



Featuring at the mike

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with "DECKO"

Rounds: Catherine and
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Dorothy Mann — Harbor Promenaders, Aberdeen, Wash.—50-cup Percolator

Helen McDormand — Grand Squares, Silver Spring, Md.—72-cup Percolator.

MESSAGE TO SQUARE DANCERS

Del Coolman of Flint, Michigan, has a message for "Givers-Up" of Square Dancing. "Remember," he says, "how much fun you had when you started? 'Nothing in life like this.' How you were so anxious for your next lesson? How those strangers became such good friends? How you met more and more nice people? Those parties, those wonderful chats after dancing? Those trips — weren't they great?"

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For the advertisers, duplicating this direct

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contact with square dancers in direct mail, including the price of postage, envelopes, addressing, printing, etc., would cost many times as much as the advertising rates for Sets in Order.

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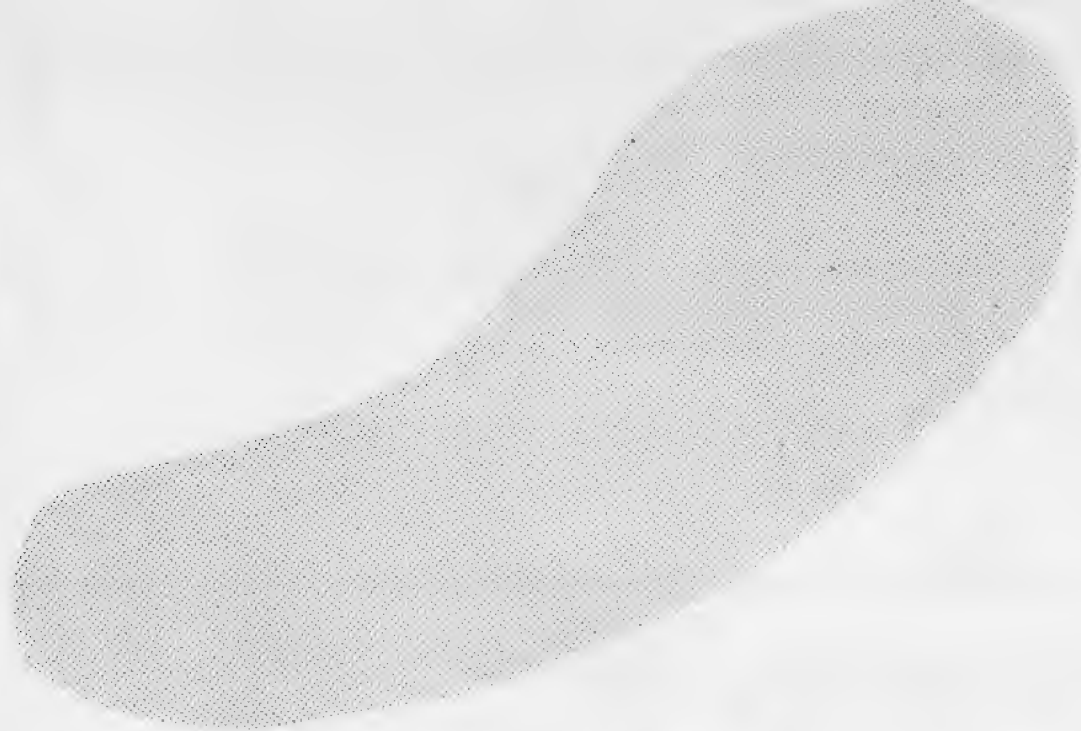
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LEFT SQUARE THRU



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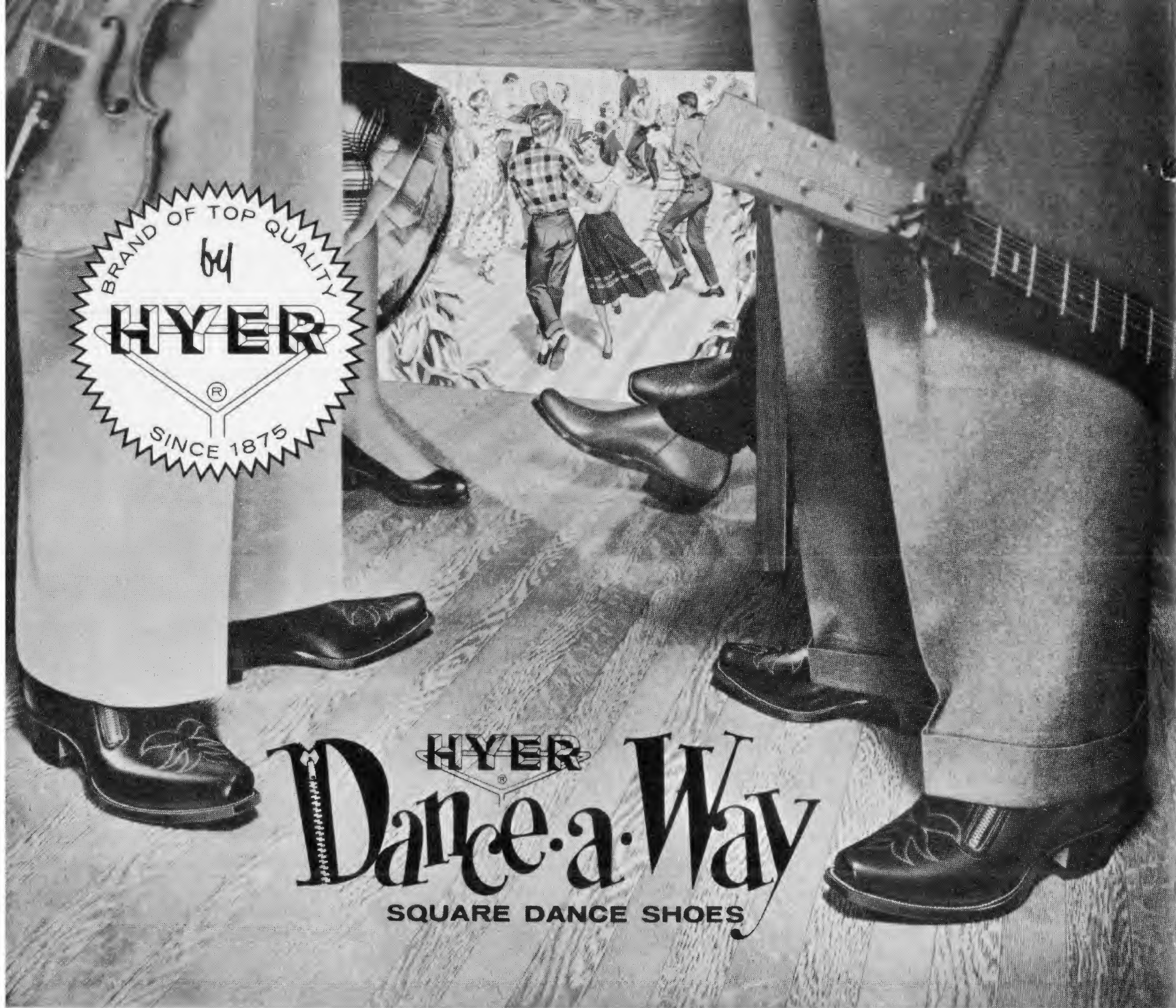
In this example, couples one and three start a left square through by going into the center (1) and giving left hands to their opposites as they walk through. Next the man turns right and the lady left, to face partners in the center of the square (2). Giving rights to their part-



ner they walk through, the men turn right and the ladies left again to face opposites (3). Giving a left hand to their opposite (4) they walk through (5), face their partners and pull

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